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LISTENING TO WESTERN ART MUSIC IN THE ELEMENTARY SCHOOL: TEACHER AND STUDENT EXPERIENCES WITH LIVE PERFORMANCES OF CHILDREN'S PIANO LITERATURE

BY: ELIZABETH (BETTY) BLOMMAERT RADFORD

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A THESIS PRESENTED TO THE DEPARTMENT OF ELEMENTARY EDUCATION IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF EDUCATION

EDMONTON, ALBERTA

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Listening to Western Art Music in the Elementary School: Teacher and Student Experiences with Live Performances of Children's Piano Literature", here submitted by Elizabeth (Betty) Blommaert Radford in partial fulfilment of the requirements for the degree of Master of Education in Elementary Music.

Robert Ware

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Tom Dust

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Date: October 5, 1993

ABSTRACT

Approaches to music listening in the elementary school in North America have rarely used live performances of children's piano literature. If students are exposed to western art music at all, it is almost always through recordings, or through field trips outside the school.

This study directed its attention to the feasibility of using the live performance of children's piano literature as a viable approach to music listening in the elementary school. Two music teachers at different elementary schools carried out 13 listening lessons with their grade three students. At each school three piano pieces were studied. All students in each class participated in the study. Students were observed to have their impressions of and responses to the listening lessons assessed. Eight students were selected to document their individual impressions.

Data were collected and analyzed using an ethnographic interpretation. Observations and discussions were documented in every listening lesson. The teachers and selected students were interviewed at their conclusion.

Findings would indicate that this approach to music listening is, indeed, viable. Teachers felt that this approach could be easily adapted for all elementary students.

Students and teachers responded very positively to the use of children's piano literature. Students related easily to this music and expressed an understanding of it. This

music communicated with all of the students, including special education students. Teachers believed that the students' active involvement with the music promoted learning and enjoyment of the music. It appeared that the listening lessons lead the students to an aesthetic experience with the music.

Students responded very enthusiastically to their teachers' performances. While teachers felt the live performances were valuable for their students, it also gave them the flexibility to easily repeat performances and play short sections. Teachers occasionally struggled to resolve an inner conflict between their role as the teacher and their role as the performer.

Teachers felt that information on music listening was not as accessible as is information in other areas of the music curriculum. Specifically, a need for "how to teach music listening" was expressed.

This study concludes that this approach to music listening is worthy of further development.

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The eight selected students who enthusiastically participated in the study.

All the grade three students who were actively involved in the study.

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My parents, Bill and Lina Blommaert who provided me with a well-rounded musical environment in my early years.

My mother-in-law, Carrie Radford, who was always there to help and support my family and me when we needed it the most.

My children, Cheryl and Bill, who always bring me back to the everyday world.

My husband, Jim, whose support, encouragement and love is never ending.

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CHAPTER 1

INTRODUCTION

Listening to music holds different meanings for all people. For any individual, music listening may mean relaxation, enjoyment, movement, social interaction, fulfilment, boredom, and/or irritation, to name a few. Music listening may have more than one meaning for any given individual at different times. Impressions one has of music listening will vary greatly, depending upon the type of music listened to, the environment in which the music is listened to, and the feelings associated with the listening experience.

What does the music listening experience mean to children, and in particular, elementary students? How do they endeavour to comprehend musical sound? How do they respond to a live performance of children's piano music? What are their impressions of this music listening experience? How does listening to music become a meaningful experience?

What does the music listening experience mean to their teachers? What kind of student response do teachers focus on during music listening? What are the teachers' impressions of using the children's piano music of recognized western composers in a live performance in the classroom?

In this study, two elementary music teachers and their grade three students were observed as they participated in a music listening approach using live performances of children's

piano literature. Eight students were chosen in order to focus an in-depth study into their impressions, reactions, feelings, and sense-making of the music they listen to. The study also documented the teachers' impressions and reactions to a music listening approach which utilized children's piano literature as the listening material.

The term "western art music" will be used throughout this study to identify western classical, or serious music. Fictitious names have been used for the music teachers, the eight selected students and all other individuals so that their involvement in the study will remain anonymous. The two schools where the study took place are identified as School A and School B.

PURPOSE OF THE STUDY

From the Review of Related Literature, it would appear that the use of live performance of children's piano literature, or live performance of any western art music for that matter, has not been widely used in the elementary school. If students experience live performances of art music at all, this usually happens on field trips where the students travel to a performance venue outside the school property. While bringing a symphony orchestra to a music room in an elementary school to play for five minutes would hardly be considered, it would be difficult to find an elementary school

which does not have a piano.

This study will address the feasibility of using the children's piano literature, and its live performance for music listening in the elementary school. It is the researcher's goal to examine the strengths and weaknesses of this approach to teaching music listening.

FOCUS OF THE STUDY

This study observed and documented:

1. the elementary students' impressions and response to listening experiences, utilizing western art music in a live performance of children's piano music by recognized composers,
2. the elementary music teachers' impressions, perceptions, and opinions on using a live performance of children's piano literature of these composers as a source of music for music listening. This included their own feelings as the teachers in the program, and their perceptions of their students' experiences.

METHODOLOGY

The research involved two elementary music teachers and their grade three students in order to observe and document

their reactions to and impressions of live performances of children's piano literature. The music was selected from that of western composers who are well recognized and/or have made a substantial contribution to children's piano literature.

Students actively participated in a music listening approach where they experienced, explored and examined western art music through selected children's piano literature. Six piano compositions were selected, each from a different composer. Each teacher then chose three selections which were performed for the students several times, using varied focused activities on each occasion.

The piano performer was, in most instances, the teacher, and on occasion, the researcher. The piano music selected was not beyond the Grade Four level of either the Royal Conservatory of Music of Toronto (1986) or the Western Board of Music (1991). Both music teachers were proficient at the piano.

The study proceeded with these following steps:

1. the researcher selected piano music for the study.
2. the researcher designed listening activities for grade three which focused on the form of the music.
3. two elementary music teachers were selected for this study.
4. each teacher chose three piano pieces that she wished to use in her listening lessons.
5. in consultation with the teachers, equal numbers of

boys and girls, (four from each class, totalling eight students) were selected to document their impressions and reactions to the music listening experience.

6. the teachers developed lesson plans in consultation with the researcher, modifying the design to suit their own and their students' needs, where necessary, before and during the study.
7. the researcher observed the teachers and students during lessons, and recorded teacher and student dialogue and actions.
8. the researcher recorded informal discussions with the teacher throughout the study.
9. informal discussions with students in the class as well as with the selected students, were recorded during the study.
10. the teachers were interviewed at the end of the study.
11. the selected students were interviewed at the end of the study.

SIGNIFICANCE OF THE STUDY

The results of this study add to the body of knowledge of music education, and in particular to music listening in the elementary school. Specifically, it addresses the feasibility

of using live performances of children's piano music in music listening. It also provides the elementary music teacher with additional information on approaches to music listening and its accompanying activities for elementary students.

LIMITATIONS OF THE STUDY

This study has been limited to the observation, documentation, and analysis of two elementary music teachers, and their grade three students as they participated in the described approach to music listening. The music listening experience was limited to three works chosen from the children's piano literature of recognized western composers. The observations and documentation are limited to the perceptions and interpretation of the researcher (Schutz, 1962).

CHAPTER 2

REVIEW OF RELATED LITERATURE

MUSIC HEARING

Human beings learn about themselves and their world through their senses. Language and music are learned primarily through the sense of hearing from auditory stimuli in the form of sound waves. In order to comprehend language and music, people must be equipped with good physical hearing to become discriminating listeners. Only those individuals with aural, or some other types of disabilities, usually require a specialized learning environment to achieve in these areas.

To hear is defined, "to perceive or sense sounds through stimulation of auditory nerves in the ear by sound waves". (Guralnik, 1976, Webster's New World Dictionary, p. 645). Music hearing is readily available to all people who possess normal hearing. The act of hearing is a physical process which involves the outer ear, middle ear, inner ear, auditory nerve, and the brain. Sound reaches the ear in the form of sound waves. Sound waves are not visible other than through electronic means.

When the process of hearing occurs, sound waves are gathered from the environment, and formatted into a message to be sent to the brain. The brain processes this message,

selects a response, and stores information in the auditory memory bank. This is listening. The ears hear. The brain listens (Alberta Education, 1989; Anderson & Lawrence, 1991).

Musical sound waves have four elements: pitch - a component of melody and harmony, duration - a component of rhythm, intensity - dynamics, and timbre - a unique tone color of the sound. All musical sounds contain a combination of these four elements (Apicella, Giampa, & Apicella, 1974). Music, then, is a man-made varied, creative combination of all of these physical features. To this the composer, be he/she an elementary student or a famous person, will add that special ingredient of expressive creativity which brings the music to life.

Musicians, young and old, who are involved in music teaching and studying, are continuously involved in polishing their musical skills through ear training, either on a formal or informal basis (Byo, 1990). Ear training is a very broad term which refers to the skill of listening to musical sound, analyzing a particular component of that sound (such as melodic intervals), and responding to that sound in a predetermined way (Apel & Daniel, 1964). This requires the individual to separate the elements of physical sound and make sense of these elements separately and together.

Szonyi (1975) notes that Robert Schumann (1810 - 1856) wrote, "Aural training is absolutely essential...Try and recognize the notes and keys as young as possible...try

singing from written music, without the help of an instrument...It will sharpen your sense of hearing...That will make you an even better musician" (p. 28). Ear training exercises primarily concentrate on melody - a series of pitches, rhythm - duration of sound, and harmony - more than one pitch simultaneously (Forrai, 1988/1985).

MUSIC LISTENING

To listen is defined, "to make a conscious effort as to hear; attend closely, so as to hear" (Guralnik, 1976, Webster's New World Dictionary, p. 825). Listening is, "the conscious hearing of sounds and the process of making sense of those sounds." (Education Department of Victoria, 1984, p. 10). The listener must attend or tune in to the sound, differentiate between one sound and another using his/her auditory memory bank, and identify the sound by comparing it with previously stored auditory information (Education Department of Victoria, 1984; Peery, Perry, & Draper, 1987). Listening is a mental process where the brain makes all auditory discriminations. Darrow (1990) and Birkenshaw (1977) indicate that there is a sequence of auditory processing:

1. detection - "listener determines the presence or absence, and initiation and termination of sound" (Darrow, p. 26).
2. discrimination - "listener perceives differences in

the sounds" (Darrow, p. 26).

3. sequencing - listener places the sequence of sounds in correct order (Birkenskaw).
4. identification - listener classifies sounds according to the auditory memory bank (Darrow).
5. comprehension - "listener makes critical judgements about the sound" (Darrow, p. 26).

As the auditory information in the memory bank increases, sounds and, hence, music become more meaningful (Education Department of Victoria,1984).

In musical learning, more than in any other learning, "aural perception" [listening] plays its "paramount role" (Zimmerman, 1971, p. 6; Flowers, 1990). Music listening requires the individual to consciously focus on the musical sound which the ears receive (Flowers, 1990; Regelski, 1975; Ulrich, 1962). The brain processes this musical information in consultation with the auditory memory bank (Peery, Peery, & Draper, 1987; Zimmerman, 1971). The auditory memory bank contains a synthesis of all previous musical experiences, some of which may well have occurred before birth.

As listening skills develop, the listener becomes more adept in his/her ability to recognize organized structure and form in music. "Musical form is architecture in sound." (Wm. Newman, 1961, p. 133). When listening to music, the individual perceives the form of the music "bit by bit during the performance and only afterward as a whole...the perception

of such form must rely on 'memory', without which there could be no interrelation of beginning, middle, and end." (Wm. Newman, 1961, p.136).

In order to experience music listening, music must be performed and carefully listened to (G. Newman, 1979). The performance of music may symbolize a large social gathering, or a private occasion for one person. There are three ways in which an individual may listen to a performance of music.

LIVE PERFORMANCE

The music is performed live, i.e. one or more persons perform the music. The performers of music are at the same time listeners of music that they perform (Byo, 1990; Herboly-Koscar, 1984). A live performance in many cases has an audience. This audience could be in the concert hall, a small studio, a classroom, a church, a restaurant, or one's home, to name a few. There are countless locations and occasions where music is performed live. Any music performed by any person anywhere could be construed as a live performance. For most people, a live performance is the best way to achieve a fulfilling music listening experience (Anderson & Lawrence, 1991; Choksy, 1991; Forrai, 1988/1985; Herboly-Koscar, 1984). Brauss (1992) believes that the sharing of the "spiritual message" and the tapping of our "intuitive consciousness...can only happen in a live performance." (p. 8).

INNER HEARING/AUDIATION

In this instance, there is no physical sound present. The musical sound is produced by the brain, using information stored in the auditory memory bank (Forrai, 1988/1985; Walters & Taggart, 1989). Gordon (1980) refers to this process as "audiation" in which, "one hears music through recall or creation, the sound not being physically present (except of course, when one is engaging in performance) and derives musical meaning". When a person hears internally, they are usually devoting their attention exclusively to that task. This can be manifested in three ways.

1. The listener recalls a musical selection, and then listens to it in his/her head. The brain retrieves the desired information from the auditory memory bank, and then replays it in the mind (Beall, 1981). This can occur subconsciously where one finds a selection of music repeatedly going through his/her mind.
2. The listener may read a musical score and audiate the music - a similar process to silent reading. This cannot be done unless the listener has acquired musical literacy skills, i.e. the ability to read musical notation and think music. Music literacy has many levels of proficiency as does language literacy.
3. Music may be created and composed in the mind. It

> can then be realized through live performance or transcribed into notation - traditional or otherwise. The great Beethoven composed some of his most masterful works when his ears were deaf to the sounds of the outside world (G. Newman, 1979).

G. Newman (1979) refers to Beckman's statement, "A tonal concept is a mental image of tones that remain in the mind after they have been heard. The ability to think tones - to hear them in the mind when no sound is being produced - is prerequisite to the further development of musical concepts" (p. 131). Inner hearing/audiation is a skill which can be developed in the elementary classroom beginning at the kindergarten level, or even earlier (Forrai, 1988/1985).

RECORDED MUSIC

Here, musical sound is reproduced by electronic means. With the birth of the recording industry, major changes occurred in music listening. Before the invention of the radio and phonograph, the only means through which music listening could be experienced was through a live performance or inner hearing. Music was not nearly as accessible 100 years ago as it is today. "Sound recordings were first manufactured in Canada in 1900 by the Berliner Gramophone Co. in Montreal" (Canadian Independent Record Production Association, 1985, p. 1551).

Today in North American homes there are radios,

televisions, record players (almost museum artifacts now), C.D. players, ghetto blasters, and many more devices for reproducing music. Music is only a push-button away. While electronics continue to improve to become more and more representative of the concert (or studio) performance, a recording has never been able to replace the live performance. The nature of these two listening experiences is not the same.

> In modern times we want objective tools. I think that is why we're now so hung up on recordings. A recording purports to present the one 'truth'. But a concert has three important elements: the composer, the interpreter, and the audience. I believe the presence of a receptive audience essentially contributes to the wholeness of a musical performance. In a recording, this element is missing. The music is manipulated to the nth degree. Let us be grateful we can listen to recordings, but let's not mistake them for the real thing. (Brauss, 1992, p. 8).

While music is primarily an auditory experience, the live performance has a visual impact as well (Robinson, 1990). The vitality, presence, and many aspects of the aesthetic qualities that one experiences from a live performance, are not as easily achieved with recorded music, especially with young listeners (Anderson & Lawrence, 1991; Choksy, 1991 & 1981).

Frequently, recorded music is compromised by poor quality

equipment that reproduces the sound inadequately. This is especially true in schools where top quality audio visual equipment is not always a priority budget item (Education Department of Victoria, 1984; G. Newman, 1979; Sims, 1990). In many cases students have better stereos at home than does the school (Bessom, 1969).

The operation of audio equipment can also prove to be very cumbersome for teachers. Repeated listenings to sections of music on records and tapes can be extremely awkward for the teacher when he/she is trying to locate these sections in the midst of a lesson. A teacher in the Schafer study (1988) commented, "Records are never satisfactory because you can't say, 'Just a minute, let's do that over again.'" (p. 46).

PERCEPTION OF MUSICAL SOUND

In today's world music is everywhere. Music surrounds shoppers at the malls; it supplements television programs and commercials; it is even heard on the telephone when businesses put the caller on "hold". In today's world of modern electronic technology, one would hardly think that it would be necessary to learn to listen. The world is full of sounds: musical sounds, verbal sounds, and a host of other sounds. (Anderson & Lawrence, 1991; Sims, 1990).

Yet, while people are immersed in this deluge of sounds, they do not listen. They "tune out" (Choksy, 1981; G. Newman,

1979). People can walk through a shopping mall completely oblivious to the music that is present (Choksy, 1991). In many homes, the TV and/or the radio is on while other activities are taking place. Should this music be listened to? Not necessarily. The music that is played in this environment is not intended to be listened to. As at the shopping mall, it merely provides background sound (Churchley et al.,1992; G. Newman, 1979). It is questionable if this could even be considered a musical experience.

Children grow up in this environment full of sound (Birkenshaw, 1977). They quickly learn to tune out at a very early age (Sims, 1990). Many parents and teachers can verify this (Anderson & Lawrence, 1991). The practise of tuning out is in many ways a necessary evil (Birkenshaw, 1977). If children and adults allowed themselves to be constantly bombarded by all the stimuli that surround them, they would never have the opportunity to pause, reflect and make sense of their world. The young child tunes out unconsciously, in order to preserve his/her own moment of thought, pondering, and reflection. Hence, children find themselves caught between the two worlds of receiving external stimuli and selecting and processing that stimuli. They become experts at selective listening at a very early age. They quickly ascertain which sounds require their attention, and for how long (Choksy, 1991 & 1981).

When children enter the elementary school, they bring

with them their selective listening practices. These may or may not be listening skills which are appropriate, or at a satisfactory level, for the academic setting in schools. Attentive, discriminating listening skills are a necessity for academic success. For this reason the elementary school often finds it necessary to focus on listening skills, or the ability to appropriately choose and comprehend auditory stimuli (Birkenshaw, 1977). It is here that the music listening program will foster, develop, and enhance those skills so necessary for academic success (Birkenshaw-Fleming, 1989; Herrold, 1991; Peery, Peery, & Draper, 1987; Robinson, 1990).

While one may well applaud a music listening program for its academic benefit, it does much more than develop attentive auditory discrimination skills. It opens the door to learning about humanity, noting the accomplishments of the people of the world, and understanding human feelings and emotions. It provides the individual an avenue through which to experience aesthetics. This is the ultimate achievement of musical experiences (Tischler, 1955).

AESTHETICS

"Music is to me the perfect expression of the soul" professed Robert Schumann (Machlis, 1963, p. 103). Music and the arts have always had a place of prominence in the

societies and cultures of humanity. When one looks back in history, the story of the human species is told through accomplishments in the arts (Peery, Peery, & Draper, 1987). It is through the arts that people have expressed their feelings about life and their world (Alberta Education, 1989; Bergethon & Boardman, 1979; Peery, Peery, & Draper, 1987; Regelski, 1975). Vygotsky (1971) said, "art is the supreme center of biological and social individual processes in society,"(p. 259).

Historical works of art hold a place of reverence in yesterday's and today's society (Vygotsky, 1971). For it is during the moment when we are experiencing those works of art that we share those insights of human reality with another human being from another world (Ulrich, 1962; Vygotsky, 1971). To experience these works of art is to learn much about oneself and humankind (Beall, 1981). It is an aesthetic experience (Gordon, 1980; Herrold, 1991). To be rich in aesthetic experiences is to be bonded to the human family and closer to understanding the realities of human experience (Alberta Education, 1989; Forrai, 1988/1985).

Great works of art have survived because people have always recognized a need to symbolize experience. John F. Kennedy remarked in November, 1962,

> Art and the encouragement of art is political in the most profound sense, not as a weapon in the struggle, but as an instrument of understanding of the futility of

> struggle between those who share man's faith. Aechylus and Plato are remembered today long after the triumphs of imperial Athens are gone. Dante outlived the ambitions of 13th century Florence. Goethe stands serenely above the politics of Germany, and I am certain that after the dust of the centuries has past over our cities, we too will be remembered not for victories or defeats in battle or politics, but for our contribution to the human spirit. (National Endowment for the Arts, 1988, p. 128).

Music has been a means of symbolizing the most important feelings of a culture. Berg (1992) reflected at a celebration of a gift to the Music Department, on the day following the death of a colleague:

> Where words lose their power, there music begins; where words lose their meaning, there music begins; where all words have been spoken, there music begins. When it is impossible to speak, music speaks for us and to us. And at that point beyond words and beyond speaking we make a miraculous discovery; that, in music, joy and sorrow, ecstasy and pain, celebrating and mourning, the whole universe of human passions that jostle for space in our hearts and souls, are mingled, transformed, and transcended. (p. 2)

While music (and the arts in general) offers much scope for intellectual and skill development, its most important function is to provide the individual with an aesthetic

experience (Beall, 1981; Haack, 1990; National Endowment for the Arts, 1988; Tischler, 1955). Such an experience is not as easily manifested in mathematics or the sciences (Bessom, 1969). Reimer and Evans (1972) state that the aesthetic experience has "no basic practical or material application and leads to no particular scientific knowledge" (p. 48-49). It is an end in itself. It deepens and strengthens the "individual's awareness and involvement in mankind", and adds a "dimension of quality" to one's life. "It is a humanizing experience making one more sensitive to the human qualities of self-awareness, inwardness, subjectivity, and significance."(p. 48 - 49). An aesthetic experience may have a profound effect (Wilson, 1986), and may be the catalyst of a turning point in one's life (Anderson & Lawrence, 1991).

Abeles, Hoffer and Klotman (1984) describe the aesthetic experience as:

1. having no practical or utilitarian purpose, but rather one of insight, satisfaction and enjoyment.
2. involving feelings, with a reaction to an object, sound or happening.
3. involving focused attention.
4. involving the intellect with an amalgamation of past experiences.
5. having to be experienced individually at a personal level.
6. enabling the individual to live a richer more

meaningful life.

Music offers all people an aesthetic experience in sound. In order to have a meaningful experience in musical aesthetics, one must have a well developed musical memory bank which can interpret those sounds into a meaningful message for the listener (Haack, 1990; Walker, 1989). Western art music offers the individual an enormous range of contact with mankind through aesthetic experiences. This occurs through the creation of, performance of, and listening to art music. For most of us, listening is the most feasible way to accomplish this (Miller, 1981).

Bessom (1969) believes that "there is more to music than what is heard on the surface" [the melody line]. "It is the in-depth involvement in music that produces a truly aesthetic experience. The average person usually lacks the understanding necessary for such involvement."(p. 17). A vast amount of classical music exists for the minority since the average listener cannot hear or perceive what is there (Bessom, 1969). While many people hear this music or are exposed to it through a variety of media, they are not often conscious of it, or indeed, do not comprehend it (Robinson, 1990; Ulrich, 1962). Musical understandings are available "only to the degree that they are audibly apparent to the listener" (de Stwolinski, 1977, p. 1). Bessom (1969) also notes that in order to "discover the real meaning of musical sound requires some degree of formal guidance" (p. 17). "Listening is a learned

process" (Education Department of Victoria, 1984, p. 13), that can be taught (Robinson, 1990).

To better appreciate what western art music has to offer, the individual needs to develop skilled discriminating listening (Anderson & Lawrence, 1991; Ulrich, 1962). This skill is generally not acquired other than through formal instruction (Haack, 1990). Unfortunately, many adults today are only able to appreciate western art music minimally, because they were never offered any formal instruction in how to listen to music during their school years. (National Endowment of the Arts, 1988).

LISTENING EXPERIENCES AND MUSICAL PREFERENCES

Zoltan Kodaly firmly supported music education in early childhood. "Every one prefers the kind of music which he came to know in childhood. Good taste developed early is difficult to ruin. Therefore, we must be careful about first impressions. Their effect can be felt for a lifetime." (Forrai, 1988/1985).

Most adults will concur that they like to listen to music. The type of music they will identify to their liking will vary greatly. It may be rock and roll, country and western, jazz, modern folk, traditional folk, western classical, Chinese classical, to name a few. There are many,

many classifications (types) of music with which an individual may feel an affinity (de Stwolinski, 1977; Swanwick, p. 1988).

As stated earlier, the type of music listened to, the environment in which the music is listened to, and the feelings associated with the listening experience, have an enormous impact on one's personal impression of music (Merrion, 1981). The development of a preference for one type of music over another is based on all those accumulated experiences in the auditory memory bank (Beall, 1981). This is often referred to as one's personal taste. Personal taste, or preference, in music begins its evolution often before birth. All musical experiences are recorded in the auditory memory bank from that time, and continue to accumulate throughout one's life (Ulrich, 1962). Schutz (1962) describes this as, "the sedimentation of all man's previous experiences, organized in the habitual possessions of his stock of knowledge at hand" (p. 9).

In a review of several studies related to music listening Montgomery reported that:

1. repeated listenings to a particular musical selection had a positive effect on the listener's liking of that music.
2. children prefer music with a faster tempo.
3. children prefer instrumental music over vocal music.
4. the subjective complexity, i.e. the complexity

of musical subject matter, must not exceed the musical knowledge background of the listener (1993).

Throughout the preschool years, children are exposed to a great deal of varied auditory information, musical and otherwise. As well, they are exposed to attitudes, primarily within their home and immediate environment, towards many types of music. During the preschool years, the child's home is their primary educational setting. Although parents have a constant influence over their children, up to and including their teenage years, it is during those preschool years that they have the greatest impact (B. Bloom, 1981). Families which frequently participate in cultural activities, including music, not only promote educational ideals (B. Bloom, 1981), but by doing so, also foster a positive attitude towards music.

Unfortunately, many adults today do not have abundant memories of the arts within their own childhood experience. Hence, they may tend to be uninvolved or uninterested in the arts, and feel insecure in their dealings with the arts as parents (K. Bloom, 1975; National Endowment of the Arts, 1988). Swanwick (1988) states,

Music alienates people when they perceive:

a) its sound materials are strange or threatening;

b) its expressive character to be strongly identified with another culture;

c) its structure is either repetitive or

confusing or aimless (p. 98).

As students progress through the school system into adult life, their personal preferences begin to emerge. They begin to prefer the familiar and tend to avoid the unfamiliar. They have synthesized their musical experiences. It is comfortable and enjoyable for them to listen to familiar music. For this reason, it would seem that the experiences of early childhood and the elementary years of schooling are two of the critical factors in the development of musical preference (taste). Here, the elementary school music program has an extremely important role to fulfil (Beall, 1981).

MUSIC AND THE CHILD

Young children acquire musical learning by exposure to musical sound and participation in musical activities and discussions. The child receives musical sounds, and all sounds for that matter, through the sense of hearing (Darrow, 1990). Hearing is a sensory process which the human being develops well before birth (Shuter-Dyson & Gabriel, 1981). At birth, the newborn has already much information stored in his/her auditory memory. If the child were exposed to music before birth, he/she has already began a library of musical knowledge (Flowers, 1990; van Bloem, 1991). "A conspicuous element in the prenatal acoustic environment is the mother's heartbeat. It has been suggested that one attraction of the

'beat' music is the emotional link with the security of the mother's womb."(Shuter-Dyson & Gabriel, 1981, p. 104).

Sounds may cause the newborn to express the emotions of fear, anxiety, comfort and contentment. He/she will likely know the mother's voice. "The lullaby, found in every culture, helps the child feel that it is safe to sleep." (Herrold 1991, p. 4). "Kodaly once said that children's musical education should begin nine months before they are born!" (G. Newman, 1979, p. 137). Shelter (1990) has reviewed many studies, as well as conducting several of his own involving musical sound and the fetus. These studies reveal that the fetus does indeed, listen and respond to musical stimuli.

A study by Fridman in 1973 indicated that four week old infants had an auditory memory bank equipped to identify people by their voice timbre (Peery , Peery, & Draper, 1987). From the age of 12 weeks, an infant will display more specific behaviours in response to certain auditory stimuli. In a study in 1976, Moog was able to categorize the spontaneous babbling of six month old babies. "One type of babbling was determined to be a precursor to speech and a notably different babbling a precursor to musical singing. The musical babbling only occurred when the infant had been exposed to music." (Peery, Peery, & Draper, 1987, p. 207). Early spontaneous singing tends to be drawn from the music the child hears about him/her (Shuter-Dyson & Gabriel, 1981).

In order to become a skilled listener and be able to

comprehend musical sound, the young child needs a great deal of information in his/her auditory memory bank. For the young child, a wide variety of musical experiences will allow him/her to begin a well stocked library of musical information (Haack, 1990; Peery, Peery, & Draper, 1987; Ulrich, 1962). If the child has had relatively few musical listening experiences, the auditory memory bank will not be well stocked.

Children's musical abilities and aptitude are established before they enter elementary school (Herrold, 1991). Peters and Miller (1982) describe a study by Shuter which states that,

> the conditions which foster this musical ability are:
>
> 1. opportunity to hear music during the early years.
> 2. parents display a positive attitude towards music and musicians and listen to music with attention and for enjoyment. This signifies to the child that the parents value music in a positive way. (p. 25).

"Early learning in music is crucial."(G. Newman, p.137). Children perceive dynamics during the preschool years. Studies indicate that it is desirable to develop the child's musical skills in the years from kindergarten to grade three (Peters & Miller, 1982). Greer, Dorow and Randall (1973) reported that between grades three and four is a pivotal time for children in terms of musical preferences. They found that in grade four, children began an increasing interest in and

preference for popular music, and were generally less receptive to other musical styles.

Pitch and rhythm are ready for development in the early school years. "By the age of eight or nine, most children can express both the rhythm of the steady beat and the rhythm of the melody simultaneously" (G. Newman, 1979, p. 136). Readiness to understand harmony does not come before age eight. Tonal memory develops the most between ages eight and nine and improves steadily to age fourteen where it plateaus (G. Newman, 1979).

Herboly-Koscar (1984) believes that the development of harmonic hearing begins with the solid learning of intervals in a melodic context in the early elementary years. The harmonic hearing then leads to awareness of harmonic function and comprehension of musical form. Herboly's thinking follows Hugo Riemann's "Theory of Harmony" which states that all melody is based on the harmonic function of the tonic, subdominant, and dominant. "Theory should truly be able to discover the natural laws of music and use these laws as a basis for musical analysis and for gaining an understanding of the logic of melodic and harmonic organization." (Mickelsen, 1977, p. 22).

All of this points to the necessity of a well rounded music education program (Alberta Education, 1989; K. Bloom, 1975; Walker, 1989) in the early elementary years, when the development of attentive, discriminating listening skills are

essential (Sims, 1990). Gordon (1980) maintains,

> The more one understands, the more he is able to appreciate, although he does not necessarily like all that he understands. One can appreciate only to a limited extent that which he does not understand. Without denying the aesthetic qualities of music, current music educators believe that students should learn to understand musically what they hear (including music of all styles, forms, and eras), and then choose for themselves (appreciate) the music they listen to, perform, and compose (p. 1).

"Through music understanding one learns music; through music appreciation, one learns about music." (Gordon, 1980, p. 2).

When children enter the elementary school, they begin their formal instruction in music as well as in other disciplines. An attitude and receptivity to music in general will have already been developed, and students will view different types of music in a variety of ways. There are a few exceptions where some children have been involved in a structured preschool music program.

The music program in today's elementary school encompasses a large spectrum of goals. These goals are based on a philosophy in which music is a fundamental component of the elementary school curriculum (Walker, 1989). They include the acquisition of music literacy skills, the opportunity to create and actively participate in music making, the

development of discriminating listening skills, and exposure to a broad spectrum of music literature, with the emphasis on our musical heritage (Alberta Education, 1989; Wisconsin Department of Public Instruction, 1989). In the elementary music class, music listening is a significant component of the curriculum (Alberta Education, 1989).

APPROACHES TO MUSIC LISTENING

Music listening programs today are extremely varied in how they present our musical heritage to students in the elementary years. By definition, this musical heritage must include the music literature of well recognized western composers. Many elementary music method books, texts and curriculum guides offer long lists of suggested selections and recordings for students to listen to, but are very general or non-specific, in terms of suggestions as to how to present the music and focus student listening (Birkenshaw-Fleming, 1989; Kuzmich, 1986; Land & Vaughan, 1978).

The listening section of many books can encompass ear training exercises as well as listening to western art and folk music (Alberta Education, 1989; Brooks, Musicanada, 1983). In some cases, the listening sections of the books are exclusively suggestions for ear training activities, and listening to art music or any other music, is not even included (Daniel, 1987). While these groupings and omissions

may be unintentional, it leaves a gap in the elementary music program for the reader.

In many cases, the music suggested for listening is in the form of excerpts from larger works (Bergethon & Boardman, 1979; Land & Vaughan, 1978; Schubert, 1976). An example of this is the theme of the fifth movement of Beethoven's Symphony No. 6 in F Major, Opus 68, "The Pastoral". This is often referred to as "The Quiet after the Storm". What is presented to young students is a small segment of a rather large musical composition. However, the teacher would never consider having the class listen to a recording of the entire symphony. It is well known that very few students could consciously focus on music for a period in excess of 30 minutes. Indeed, there are very few adults who could listen attentively for this period of time. But by only playing excerpts, the student is not presented with complete musical thoughts. If Beethoven had felt this small segment was a complete composition, he would not have composed the remainder of the symphony.

If a student read three or four pages from a book, would he/she know what the author had said? If students watched four or five minutes of a play, would they understand the meaning? If a child listened to one or two minutes of a story that was being told orally, would he/she know the story? In most cases, probably not. Hence, the sense and intended meaning of the music is lost when only the theme or a three or

four minute segment is listened to.

Having said this, it is true that most elementary students cannot focus their attention beyond three to five minutes. Therefore, it is extremely important to use musical selections which are complete musical thoughts, and may be performed within a 5 minute timeframe (Education Department of Victoria, 1984; Sims, 1990). There is a wealth of such music.

In many music listening programs the students have an opportunity to listen to the music several times (Brummitt & Taylor, 1991; Choksy, 1981; Herboly, 1991; Land & Vaughan, 1978; Montgomery, 1993). As they become more familiar with the music, and eventually, through continued exposure to western art music particularly at an early age, they will be more likely to enjoy and appreciate this music (Choksy, 1991; Beall, 1981; Montgomery, 1993; G. Newman, 1979; Taylor,1988).

Teachers, specifically, had a positive influence on student attitudes toward western art music if students had been involved in active music listening experiences (Hedden, 1990).

Bessom (1969) acknowledges that the music listening program,

> is a prime means of enlarging the student's knowledge and appreciation of music literature. It can extend the experience of a child beyond his own musical abilities. All students may partake in the listening program with a fair assurance of success. The child who has diffi-

culties singing in tune, or with rhythmic coordination, may at last find musical success in the listening program. This success is extremely important in making music a meaningful part of life. (p. 31).

Three approaches to music listening which use short (less than five minutes) complete musical selections were reviewed. They are nondirected listening, directed listening, and guided-line listening. A fourth approach, guided listening, includes shorter and longer musical selections. These four approaches are briefly described herein.

NONDIRECTED LISTENING

The nondirected listening program is based on the premise that familiarity with western art music influences one's understanding, and hopefully, enjoyment of that music. The program uses selections which are complete musical statements and can be performed and listened to within five minutes. A script, which gives brief information (four - six sentences) about the composer and music, is prepared for the elementary student's level of comprehension. Five progressive scripts are prepared - one for each day of the school week (Choksy, 1991; Taylor, 1988). Students hear the script and then the musical selection (Churchley et al., 1992).

In the Langley School District, 29 out of 32 elementary schools begin their day with nondirected listening. Other elementary schools in Canada are beginning to use the

nondirected listening program as well. In these schools the script is read first, and then the music is played over the intercom. The entire school spends the first 6 to 8 minutes of the day listening. All students and teachers listen together. This is not a part of music class. Such a program elevates the exposure and level of importance of western art music to students and staff alike (Choksy, 1991).

DIRECTED LISTENING

The directed listening program also utilizes western art music which can be performed and listened to within the five minute timeframe, and is a complete musical statement. This program tends to be used more in the upper elementary grades and utilizes the student's musical literacy skills.

Students are carefully prepared for this listening experience through learning rhythm patterns or melodic fragments of the piece, or by studying a similar work. The listening experience involves the student in focused musical analysis tasks where he/she may derive the form, derive the meter and count the beats/bars, or notate the melody. In order to accomplish this, the student will listen to the composition four to six times: the first as an exposure, and the last without any particular focus, so that the student may consummate his/her musical analysis with the listening experience. This listening experience takes place over several lessons. Such an experience provides the student with

a deep understanding of the music (Choksy, 1981).

GUIDED-LINE LISTENING

This program, developed by Ildiko Herboly of Hungary, also uses short complete musical selections. The students are presented with a prepared score which reflects the character of the music. The score contains a simplified, single line, written in standard notation in the treble clef, within the singing range and music reading capabilities of elementary students in Hungary (Herboly, 1991).

With the score, the students may follow the music while listening and sing the prepared melody with the music. Using the score, the students may then carry out various musical analysis tasks. Herboly uses a variety of western art music literature for this program including children's piano literature (Herboly, 1991).

GUIDED LISTENING

While Herboly uses standard notation written in the treble clef, there have been many other ideas for presenting music in a visual form. Anderson and Lawrence (1991) discuss using visual symbols for musical form, a musical map for the melody line, and a picture story for program music. Similar approaches are also described by Alberta Education (1989), Birkenshaw-Fleming (1989), Brooks (1983), Crook et al (1985), Education Department of Victoria (1984), Larson (1971),

Kuzmich (1986), G. Newman (1979), Schubert (1976), Sims (1990), Staton et al (1988), and Wuytack. These authors/ editors emphasize a multi-sensory approach, using visuals, movement, listening, and analysis tasks to enhance student learning.

USING CHILDREN'S PIANO MUSIC FOR LISTENING

In an examination of the western art music literature which is available within the five minute timeframe, there is one area which has becomes obvious. Composers such as Bach, Schumann, and Bartok have written many delightful short piano pieces for children, ranging from the beginning to the advanced student. Many of the pieces which are written at an elementary piano skill level are excellent examples of a complete musical statement. Simple musical analysis tasks such as discovering the form, finding the beat, and following the contour of the melody line can easily be accomplished with these pieces. Students may also create movement or utilize other art forms that they consider to be representative of the music, in conjunction with their listening experience. They may become involved in a "related arts" project (de Frece, 1989) which is initiated by the music listening. Boras (1988) refers to Joyce Boorman's work with students in 1982 where musical sounds dictated the dance movements that the students created. Crook et al (1985), uses children's piano literature

on recordings.

For these reasons, children's piano literature may be a good source of music to use in music listening with elementary students. Language arts teachers use the wealth of quality children's literature available to them, since the works of Shakespeare and many other great authors are generally not considered appropriate reading material for the elementary student. The same wealth of quality children's literature exists in the field of music. This research study addresses the feasibility of using children's piano literature in live performances in the elementary school.

CHAPTER 3

THE INQUIRY PROCESS

THE ETHNOGRAPHIC APPROACH

This qualitative study used an ethnographic approach in the collection and interpretation of data. It was the opinion of the researcher that ethnographic inquiry would reveal the most accurate findings since it covers all aspects of social interaction. Spradley (1980) states,

> that ethnography is usually done with a single general problem in mind: to discover the cultural knowledge people are using to organize their behavior and interpret their experience. (p. 30 - 31)

Wilcox (1982) goes on to say,

> Ethnography is first and foremost a descriptive endeavor in which the researcher attempts accurately to describe and interpret the nature of social discourse among a group of people.
>
> Classrooms and schools are both well suited to ethnographic inquiry (p. 458).

Spradley (1980) maintains that an ethnographic study occurs in social situations. "Every social situation can be identified by three primary elements: a place, actors, and activities." (p. 39 - 40). Spradley defines these elements as:

Place - a physical setting where "people are present and engaged in activities". (p. 40).

Actors - "the kinds of actors people become" (p. 41).

Activities - things that people do, "units of behavior". With repeated observations, activities may fall into patterns of behaviour. (p. 41 - 42)

In this research study, the "place" was the music room in an elementary school. The "actors" were the music teacher, the grade three students, one student aide, one teacher assistant, and the researcher. The activities were all those that took place during the music listening lessons, the discussions with the teachers, and the interviews with the selected students and the teachers. Both teachers and students were viewed as knowledgeable participants. Therefore, it is believed that the documentation and analyses of their participation has generated reliable results.

> Field testing is a special form of research which by its nature cannot employ more rigorous methodological techniques. Consequently, field test research cannot be adequately interpreted in the absence of an already well-developed knowledge base. (Morell, 1979, p. 115).

THE RESEARCHER AS A PARTICIPANT/OBSERVER

Spradley (1980) believes the participant observer has "two purposes: (1) to engage in activities appropriate to the

situation, and (2) to observe the activities, people and physical aspects of the situation." (p. 54)

Participant observation permits the evaluator to understand a program to an extent not entirely possible using only the insights of others obtained through interviews. (Patton, 1980, p. 30)

Spradley (1980) outlines five levels of participant observation. He defines these as:

Nonparticipation - where "the observer has no involvement with the people or activities studies" (p. 59)

Passive participation - where the ethnographer "is present at the scene of action but does not participate or interact with other people to any great extent." (p. 59)

Moderate Participation - where the ethnographer "seeks to maintain a balance between participation and observation." (p. 60)

Active participation - "begins with observations, but as knowledge of what others do grows," the observer learns "the same behavior" (p. 60).

Complete participation - where the ethnographer studies "a situation in which they are already ordinary participants." (p. 61).

In the beginning of this study, the researcher moved between the role of the Moderate and Active Participant during

the music listening lessons, frequently switching between the teaching to observing roles. As the study progressed, the researcher assumed the teaching role less often and at the end was a Passive Participant.

In contrast to this, the teachers were at times, in the first few lessons, passive observers to the researcher in the teaching role. By the middle of the study they were complete participants, fulfilling the complete teaching role in their respective classes. This continued to the end of the study.

COLLECTION AND ANALYSIS OF DATA

This research study focused on the impressions and responses of the teachers and students to the described approach to music listening. In order to accomplish this, it was necessary to record the actions and spoken language of the students and teachers, as well as noting the atmosphere and feelings during the lessons. Patton (1980) maintains,

> Qualitative data consists of detailed descriptions of situations, events, people, interactions and observed behaviors; direct quotations from people about their experiences, beliefs, and thoughts;...The data are collected as open-ended narrative (p. 22).

Field notes were written, which included descriptive, focused and selected observations (Spradley, 1980). In addition, discussions and interviews with the students and

teachers were recorded. Much information was gained from the interviews with both the teachers and the selected students. Spradley (1980) speaks of "informal" interviews which occur "whenever you ask someone a question during the course of participant observation" (p. 123), and "formal" interviews which occur "at an appointed time and result from a specific request to hold an interview." (p. 124).

Both kinds of interviews took place during the study. Informal interviews, usually in the form of discussion, happened on a regular basis with the teachers before and after each listening lesson. Informal interviews also took place with the students, in the form of mini-discussions and students' comments.

All the music listening lessons and the interviews were recorded on audio tape. Wilcox (1982) notes, "the inquiry process requires the immediate presence of the ethnographer, as a person constantly absorbs a wider variety of data than any mechanical device can record." (p. 461).

Patton (1980) believes that,

> The purpose of observational analysis is to take the reader into the setting that was observed. This means that observational data must have depth and detail. The data must be descriptive, sufficiently descriptive that the reader can understand what occurred and how it occurred. The observer's notes become the eyes, ears, and perceptual senses for the reader. The descriptions

> must be factual, accurate, and thorough without being cluttered by irrelevant minutiae and trivia. The basic criteria to apply to a recorded observation is whether or not that observation permits the reader to enter the situation. (p. 30 - 31).

Data collected from this research was analyzed in accordance with Spradley's Participant Observation (1980). Field notes, expanded field notes, interviews and audio tapes were carefully examined. Similarities and contrasts were extrapolated from the compilation of all this information. A contextual evaluation was employed to arrive at the findings, interpretation, and conclusions, which were verified in the raw data.

> Contextual evaluations view action programs as social systems in which program goals, treatments, and results are defined through interactions among program participants. Contextual evaluations seek to understand how programs work, how they fit into a particular setting, how they achieve results, and how they can be improved. (Britan, 1981, p. 49).

Britan (1981) continues, "the format for a contextual evaluation is an ethnographic case study which analyzes the entire spectrum of events associated with program implementation and impact." (p. 51).

Wilcox (1982) concludes that,

> At the end of the inquiry process, including the

> gathering and analysis of data, the ethnographer traditionally produces an extensive written report. The report is written in a descriptive style, conveying to the reader the fine detail of social discourse which enabled the ethnographer to see and interpret patterns of social life. Extensive quotes and lengthy descriptions of settings and interactions are often used to present as full a picture of the setting as possible and to provide validating evidence in support of the ethnographer's interpretation of data. (p. 462).

The remaining chapters describe the planning of the study, the actual implementation and progress of the study, the findings of the study, and the interpretation of the research.

"All writing is an act of communication between human beings and in that sense it is similar to talking." (Spradley, 1980, p. 168).

CHAPTER 4

THE RESEARCH PLAN

THE MUSIC

In this study, the music chosen for listening in the elementary classroom, was specifically chosen from the children's piano literature of the western composers. The composers were first chosen using any one of the following selection criteria:

1. the composer is regarded as having made a considerable contribution to the music world.
2. the composer has made a considerable contribution to children's piano literature.
3. the composer is a Canadian.
4. the list of composers would represent various eras in music history.

On that basis, these composers were chosen:

Johann Sebastian Bach	1685 - 1750
Wolfgang Amadeus Mozart	1756 - 1791
Robert Schumann	1810 - 1856
Bela Bartok	1881 - 1945
Dmitri Kabalevsky	1904 - 1987
Nancy Telfer	1950 -

From the repertoire of each of these composers one children's piano composition was selected. The basis for this

selection was that the music was not beyond a Grade Four level of the Royal Conservatory of Toronto (1986) or the Western Board of Music (1991), the tempo was relatively quick, and the music had contrasting sections.

The following piano pieces were found to contain these components:

"Musette", by J. S. Bach (1983)	(absolute)
"Allegro", by W. A. Mozart (1955)	(absolute)
"Soldier's March", by R. Schumann (1979)	(program)
"Play", by B. Bartok (1947)	(program)
"The Clown", by D. Kabalevsky (1964)	(program)
"Teaching a Bear to Waltz", by N. Telfer (1985)	(program)

Of these six pieces two are considered to be absolute music, and four are program music. Absolute music is defined as "Music which is free from extramusical implications, in distinction from program music. The term generally excludes vocal music, especially that type in which the music is clearly influenced by the text." (Apel & Daniel, 1964, p. 2). Program music is defined as "Music inspired by and suggestive of an extra-musical idea which is usually reflected in the title and sometimes further explained in a preface or additional remarks." (Apel & Daniel, 1964, p. 233 - 234).

Many music teachers are proficient at the piano. In 1992 an informal questionnaire was completed by music minor students in Elementary Education at the University of Alberta.

Responses indicated that 79% of those students would have the piano skills to perform this music.

From this list each teacher chose three pieces of the music to be presented to her students in the listening lessons. They were not restricted in their choices other than that they select examples of both absolute and program music. Their choices were:

School A:	Mozart's "Allegro"
	Kabalevsky's "The Clown"
	Bartok's "Play"
School B	Mozart's "Allegro"
	Kabalevsky's "The Clown"
	Bach's "Musette"

THE TEACHERS

Two urban school districts and university staff were consulted to provide names of teachers who could be considered as participating teachers in this study. Several teachers were approached. The two selected teachers expressed the most interest in the study and were eager to participate. The two teachers who participated in the study did so on a volunteer basis, and fully participated throughout the entire research process. Although they had the option of withdrawing their participation once the study had commenced, neither of them did so. In the reporting of this study the teachers will be

known as Mrs. McKay at School A, and Mrs. Painter at School B.

Both teachers were elementary music specialists, who taught all the elementary music in their respective schools. Mrs. McKay also taught subjects other than music. Both were teaching in their schools on a part-time basis. Each teacher had over ten years of elementary music teaching experience. Each had supplemented her undergraduate degree with additional music education courses and workshops, and kept abreast of current ideas in music education. They were both highly regarded by their superiors and their colleagues, and were known to provide an excellent music program in their schools. Both teachers were agreeable to be the performers of the piano music they had chosen.

Mrs. Painter at School B had a part-time assistant who was present for some of the study and participated with the students in their activities. At School A, a full-time aide accompanied a Special Education student who required constant assistance with classroom activities and conduct. No data was collected from these individuals.

THE STUDENTS

The students in both schools were in regular grade three classes in an urban setting. All students in both classes fully participated in the study. School A had a small class of 15 students, three of whom were Special Education students.

These students came to the music room three times a week for music period. One of these Special Education students required the full-time aide mentioned in the preceding paragraph. Two boys and two girls were chosen from this class in order to focus an in-depth study into their response to, impressions of, and perception of the music listening experience. The teacher made this selection based on her perception of the student's willingness to participate and communicate with the researcher. Those chosen did not include any Special Education students, and were all students in a regular grade three program. In the reporting of this study, the selected students will be known as Barrie, John, Anne and Pattie.

School B had a much larger class of 28 students, who came to the music room twice a week for music period. Seven of these students attended a Learning Assistance program. These students missed half of one of the music periods each week in order to attend this program. As in School A, the teacher chose two girls and two boys for focused observation in the study using the same selection criteria as outlined above. The teacher chose three students in the regular grade three program. They will be known as Todd, Sara and Rachel in this study's report. A fourth student who attended the Learning Assistance Program as well as the remaining regular grade three program was selected. He will be known as Bruce.

THE RESEARCH SCHEDULE

The researcher met with each teacher before the music listening lessons began to discuss the music, teaching strategies, and activities that would be used for each piece of music. Each selection of piano music was to be studied over four lessons. Students would actively participate in analyzing the form, and use that analysis as a basis for reading, movement activities, and accompanying the music using Orff instruments. It was not intended that the music listening lesson would occupy the entire music period.

The researcher observed one music period in both schools prior to the first listening lesson in order to be introduced to the students, and inform them about what the researcher would be doing in their music class.

All students in both classes were involved in the study in the same manner. There was no differentiation between the selected students and their classmates in terms of their participation in the listening lessons.

During the course of the study the researcher and the teachers held many informal discussions on the teaching strategies and activities. The teachers formulated their own plans that they felt would accomplish the objectives of each listening lesson. They were not restricted to four lessons and could add lessons if they wished.

The two teachers worked independently of one another.

They did not know each other and did not communicate during the course of the study. Hence, neither influenced the other, nor the data collected. Formal interviews were held with the eight selected students and the two teachers after the listening lessons were completed in their respective schools.

CHAPTER 5

PRESENTATION OF DATA

THE MUSIC ROOMS

In both schools all the listening lessons took place in the music room. This was a special room designated primarily for music teaching only. The students came from their regular grade three classrooms to the music room at an appointed time for music class in the weekly schedule. The rooms, which were about the size of a regular classroom, seemed an adequate size to accommodate the activities for which they were used for.

These two music rooms contained many of the same types of spaces and equipment but were arranged differently. Both music rooms housed:

1. seating space for students; in School A, chairs, and in School B, benches.
2. an open space, which could be used for movement, games or group activities.
3. an area where Orff instruments were set up.
4. a piano.
5. stereo equipment.
6. a teacher's desk.
7. chalkboard.
8. shelves for books, instruments, and teaching materials.

9. filing cabinets, for the teacher's use.

10. tables and a few chairs.

11. a music stand.

School B's music room had some additional items, since it was in an elementary/junior high school. These were several music stands and stacking chairs, band instruments and cupboards for the band instruments.

When students at both schools came to the music room at their appointed time, they would go to the seating space and sit down in a particular place according to a seating plan. The teachers would then do a quick attendance check. Every music class began with these behaviours. Once they were complete, the teacher would proceed with the lesson.

In the lessons, the students were in one of these locations; in their sitting place, in the open space, or in the Orff instrument space. Students could be at the chalkboard as well upon the teacher's request, but there were never more than two students at the chalkboard at one time, and in most cases only one.

The teachers moved about to all the places within the music room. However, most of their time was spent standing in front of the students' seating space when students were sitting, sitting at the piano, standing in front of the Orff instruments when the students were playing them, or standing in the open space with the students. The only time that the teachers sat was when they were playing the piano.

The student interviews in School A were held in a small conference room. No people other than the student and the researcher were present when the interviews took place. The teacher at school A was interviewed in the music room. No other individuals were present.

In school B, student interviews were held in the Nurse's room. This was a very small room. It was very, very warm and the sun made the room extremely bright. There was no way to reduce the sun's glare. Although students sat with their backs to the sun, they squinted and wrinkled their faces throughout most the interviews. Mrs. Painter was also interviewed in this room on a different day. That day the room was comfortable and there was no problem with the sun.

MUSIC LISTENING IN TWO GRADE THREE CLASSES

LISTENING EXPERIENCES WITH MOZART'S "ALLEGRO"

"Allegro", by Mozart was the first composition studied by both grade three classes. In both schools, the teachers and students were very open and receptive to the commencement of the study. School A studied "Allegro" over five class periods and School B studied it over four periods.

Mozart was introduced with the teachers reading from the book, Mozart: Scenes from the Childhood of the Great Composer, by Catherine Brighton, henceforth refered to as the Mozart book. This delightful children's book, with its beautiful

illustrations, portrays Mozart as a young boy. Each page tells of a segment of Mozart's early life. Three or four pages of this book were read to the students usually at the beginning of each class on Mozart.

SCHOOL A

Mozart's "Allegro", Lesson 1: 7 minutes

In the first class, Mrs. McKay read three pages from the Mozart book as well as a brief biography about Mozart, which was prepared by the researcher (see Appendix A). Students asked many questions about Mozart's early life and were particularly interested in the fact that Mozart had composed "Allegro" when he was 6 years old. There was much discussion. Students listened very attentively to one performance of "Allegro" while they remained seated in their chairs. Some of them strained to watch their teacher performing on the piano. At the end of the performance the students smiled broadly, wiggled and sighed.

Mozart's "Allegro", Lesson 2: 12 minutes

Mrs. McKay reviewed the material she had read from the Mozart book on the previous day by asking questions. Most students eagerly put their hands up to answer. Those that did answer had retained the information well. The teacher read another three pages from the Mozart book. Students sat on the edge of their chairs to listen and to see the pictures. They

were quite interested in the wigs and clothing in the book's illustrations.

Before "Allegro" was performed, the students were asked to listen for repeated sections and the form of the piece. The teacher performed the whole piece. Immediately, John said the form of Allegro was A A B A B A. He then wrote these letters on the board. Most students were unsure of this analysis. The teacher asked the students to show the hand symbol for A (see Appendix C) when they heard the A section. Mrs. McKay performed all of "Allegro" again while one student pointed to the letters on the board. The students watched the board very attentively and followed with the hand symbols very easily. Some students were moving their hands to the beat while they did this. The students were then asked to compare the first section A with the last section A to determine if they were exactly the same. The teacher then played the first A followed by the second A. All students agreed immediately that these were not identical.

At this point, Mrs. McKay appeared much more relaxed about performing and laughed at an error she had made. Students spontaneously spoke positively about the music and its performance. After class, the teacher expressed her amazement at John's recognition of the form.

Mozart's "Allegro", Lesson 3: 16 minutes

At the beginning of class, a student excitedly told the

teacher that he had heard Mozart's music on TV the previous day. Mrs. McKay read another segment from the Mozart book. Students always listened attentively to the story. The teacher reviewed the repeat sign with the students and Anne drew it on the board. The teacher pointed out the repeat sign in the music and on the large chart of melodic contours (see Appendix C). While Mrs. McKay performed, the students sat on the floor in front of the chart and followed while she played. All students' eyes were very focused on the chart during the performance. Students then discovered six phrases in the first section A and five in the last A. Mrs. McKay played the first and last A again while students listened and followed carefully. After much discussion on how to label this, with the teacher's help, they decided upon A A B A' B A'. Students eagerly asked to hear "Allegro" again. During this performance, many students began humming the melody with the piano. At the end there was spontaneous applause and cheers.

Mozart's "Allegro", Lesson 4: 11 minutes

Class opened with Mrs. McKay leading a discussion on Mozart, reading from the book, and a follow up discussion on the reading. Individual student listening maps of "Allegro" (see Appendix C) were handed out. The repeat signs were noted while the students were guided through the map. The students were asked to follow the melodic contours on the map with their finger while the teacher performed "Allegro". Since the

music moves quite quickly, students needed to pay close attention to be in the right spot. All students concentrated very hard while doing this task and most were successful. This activity was repeated with the researcher performing so that the teacher could observe the students. They expressed a relaxed body position, smiles and sighs of accomplishment when the performance was over. Mrs. McKay's excited comment to her students was, "I'm so impressed with you. Lots of you were absolutely in the very right, very perfectly right place!". Students were very pleased to keep the individual listening maps for themselves.

Mozart's "Allegro", Lesson 5: 9 minutes (School A only)

Mrs. McKay began with echo rhythmic clapping, which focused on ti-ka-ti-ka (♫), four sounds per beat. The large chart with the melodic contours was placed where students could easily see it. Students patsched the beat and quietly sang the melody while Mrs. McKay played "Allegro". This was repeated with section A only. The student were then asked to find a ti-ka-ti-ka in section A. Two students responded immediately that they knew where it was. The teacher played the A section twice so that all students could find it. The students were very inquisitive and asked several questions about the music.

The teacher handed out the piano score to the students and explained how piano music is written. Students followed

through the right hand part, and found the ti-ka-ti-ka. Mrs. McKay and her students sang rhythm syllables for the right hand of section A together. Students concentrated very diligently and discussed the score with one another.

SCHOOL B

Mozart's "Allegro", Lesson 1: 11 minutes

Mrs. Painter began the class by reading three pages from the Mozart book. Students appeared to be interested in Mozart and listened attentively to the story. Students seemed to be somewhat familiar with Mozart. One or two students had seen the movie "Amadeus". Three students had the recording, "Mozart's Magic Fantasy". Two students had heard of the opera; "The Magic Flute" which was performed locally during the time of the study. Mrs. Painter also read the prepared biography about Mozart (see Appendix A), pausing frequently to elaborate certain points.

Students listened very attentively to the first performance of "Allegro" and broke into spontaneous applause at the end. They appeared to be excited and stimulated by what they had heard. After the initial performance, the class began to look at the piece analytically. The teacher played the first 12 measures which were identified as section A. Then the teacher played section A and the next 12 measures. After this listening, almost all students ascertained that these two sections were the same, therefore, the piece began

A A. Students were quiet and listened very carefully.

Mozart's "Allegro", Lesson 2: 14 minutes

Mrs. Painter continued reading three pages from the Mozart book. While reading, she paused from time to time to discuss or clarify points. After listening to the teacher perform "Allegro", the students were asked to remember the beginning of the form from the previous day (A A) and to think about the form for the whole piece. The class decided on A A B A A. These letters were written on the board. The students were shown the hands symbols for A and B (see Appendix C) and asked to use these hand symbols while the teacher played the whole piece again. Many were moving their hands to the beat and clearly demonstrated the form with their hands while they were listening. They watched their teacher and their faces showed intensity. After this performance, the class immediately determined the form correctly to be A A B A B A, which was then written on the board.

Mrs. Painter played the first A followed by the last A as the students compared them. Students heard that they were different, noting that the beginnings were the same, but the endings were not. Much discussion followed on how to label these. It was decided to use A A B A' B A'. At this point, students indicated enthusiastically, with smiles, exclamations and body gestures, that they wanted to listen to "Allegro" again. Mrs. Painter performed the whole piece once more while

the students showed the form with hand symbols. Many were moving to the beat while they listened.

Mozart's "Allegro", Lesson 3: 20 minutes

The teacher began by reading from the Mozart book. Students showed the form A A B A B A with hand symbols while listening to the teacher perform. The students were presented with the large chart (see Appendix C) and the repeat sign was discussed. When the teacher performed this time, students attentively followed the chart and began humming the melody with the piano. The students then critically examined A and A' through three listenings and discovered the similarities and subtle differences, including that the last 4 measures were the same melody but at a different pitch.

Mozart's "Allegro", Lesson 4: 13 minutes

Students knew that this was the last class on Mozart. Class opened with a discussion about the form of "Allegro" on the large chart. The teacher performed Allegro while students followed the big chart. Many students were singing the melody softly, "do-do-do-do-do-do-do", moving to the beat, and/or doing the hand symbols for the form during the performance. Then the students were given individual melodic listening maps (see Appendix C) and recognized them to be the same as the large chart. One excited student asked, "are we keeping this forever?" Students were particularly pleased to keep them.

While the teacher performed, students were asked to follow the melodic contours with their finger. As they did this, many students were also singing the melody and moving to the beat. At the end of the performance there were great smiles (teacher, too) and many spontaneous exclamations by students, "I did it!", "This is easy!", "I can do this!".

A student then asked if Mrs. Painter could read more of the Mozart book. Others excitedly joined in on the request. They listened very attentively to the remainder of the story.

LISTENING EXPERIENCES WITH KABALEVSKY'S "THE CLOWN"

Kabalevsky's "The Clown" was the second piece performed and studied in both schools. In discussions with the researcher, each teacher developed her own Orff orchestration to accompany this music that would reflect the form. They based the instrumental part on their own knowledge of what would be appropriate for the music, and the skill level of their students. Both classes analyzed the music carefully, and then the students applied this analysis (see Appendix B) to the Orff instruments. Both teachers developed their own orchestrations to accompany the music. These were very similar in that sections A, B and C used barred instruments, section D used non-pitched percussion, and the coda used both barred instruments and non-pitched percussion.

SCHOOL A

Kabalevsky's "The Clown", Lesson 1: 8 minutes

Students waved excitedly and greeted the researcher upon arrival during music class. Mrs. McKay read the prepared biography of Kabalevsky (see Appendix A) adding many comments and answering questions from students. Students overall impression of the teacher's first performance of "The Clown" was that it was fast and fun.

Mrs. McKay asked them to listen for sections in the piece and think about the form on the next performance. Discussion followed with students commenting, "It was A and B with a thing on the end" (John), "It went A B C A.".

Kabalevsky's "The Clown", Lesson 2: 24 minutes

The students and teacher carried out a detailed analysis of "The Clown" (see Appendix B) comparing each four bar section for similarities and differences. In total the piece was completely performed five times, and various sections were performed seven times. Students performed a different beat action to each section. These were tapping on knees (A), tapping nose (B), folding arms Russian style (C), tap head (D), and hands in the air (coda).

Kabalevsky's "The Clown", Lesson 3: 16 minutes

The teacher reviewed the form of the music and the movements for each section. The students performed the

movements with the music. Students were then given an opportunity to choose either a xylophone or a metallophone. Xylophones played A - E on the beat, eight times for section A and B, metallophones played F - C on the beat, four times for section C. Students practiced through these sections first without piano and then with piano. Section A to B were played four times with the piano, section C was played three times with the piano, and then sections A to B to C were played twice with the piano. Throughout this lesson, students were extremely attentive and performed as best they could.

Kabalevsky's "The Clown", Lesson 4: 40 minutes

Pattie had brought her troll to music class to share with Mrs. McKay and her classmates because it reminded her of the clown. The class reviewed the form and its corresponding actions. The teacher performed "The Clown" while students performed the actions. Students worked through the music on Orff instruments, section by section adding non-pitched percussion to section D (ta-ta-ti-ti-ta) and to the coda.

Students directed the teacher on what should be played at the coda. Sections were practised several times and the whole piece was performed with piano and accompaniment three times. The teacher announced the "final performance" and they all performed. At the end the students clapped and cheered. As they put their instruments away students were spontaneously singing the melody.

SCHOOL B

Kabalevksy's "The Clown", Lesson 1: 11 minutes

Mrs. Painter read the prepared biography of Kabalevsky (see Appendix A) and discussed it with students. Without telling them the name of the piece, the teacher asked them to listen to the music and determine what was the mood of the piece. After listening to the piece, students said it was, "happy", "funny", "kind of happy and sad", "funny, mad and then happy", "silly", "it was happy and a little bit angry". Students decided the title "The Clown" was appropriate. The teacher asked students to close their eyes and picture a clown in their mind while they listened to the performance. Students became totally involved. Most of them had their eyes closed, but their facial expressions and their body gestures clearly demonstrated that they were fantasizing with the music. The teacher found this frustrating and it somewhat distracted her from focusing on her performance.

Kabalevsky's "The Clown", Lesson 2: 13 minutes

Mrs. Painter reviewed the composer's name and performed "The Clown". During the performance, students listened attentively and some sang the melody softly. Then the class became involved in a detailed analysis (see Appendix B) where they were comparing each four bar section. Hand symbols were used to identify each section (see Appendix C). The class listened to the complete piece twice and to various sections

and combinations of sections 14 times. Students were very involved in this analysis and participated fully.

Kabalevsky's "The Clown", Lesson 3: 26 minutes

The class reviewed the form of the piece. The teacher played the left hand part of sections A and B while students listened for how many different pitches were played. This was also done for section C. Students went to barred Orff instruments and learned their accompaniment for sections A, B and C. Sections A and B were played twice with piano, section C, three times. Then students worked on clapping the rhythm of the left hand part of section D several times. At the end of the period, students played their instruments, while the teacher performed the whole piece except for the coda. The students were most attentive and extremely cooperative with the teacher and strived to do their best.

Kabalevsky's "The Clown", Lesson 4: 26 minutes

Students went to barred Orff instruments at the beginning of the class. Mrs. Painter played "The Clown" and asked students to focus on the left hand part. The whole class then focused on the rhythm for section D. The teacher tried a variety of teaching techniques, including echo clapping, counting out loud, counting written on the board and tapping mallet sticks. Six students were given non-pitched instruments (guiro, tambourine, claves, cabassa, drum, wood

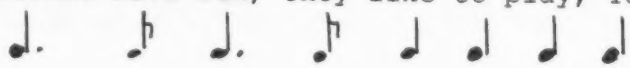
block) to play the rhythm for section D. They practiced three times.

The last section A and the coda were then focused on, particulary the quarter note rest in the second last bar. Students had difficulties remembering the rest. The whole piece was practised twice with accompaniment. The piece was performed well other than the non-pitched part in section D. Students really appeared to enjoy this class. The teacher complimented them, "Good job! Look at that! You are accompanying classical music on your instruments! Kabalevsky! Good for you!"

Kabalevsky's "The Clown", Lesson 5: 14 minutes (School B only)

Students seemed distracted from the beginning of this class. Mrs. Painter commented on their inattentive behaviours, "You're all over the place today.....You're used to having to listen here." The first focus was on the D section using the speech pattern,

"Clowns have fun, they like to play, Yes!".



Then work was done on the coda, with attention directed at remembering the quarter note rest. At this point the students became very focused. The teacher announced,"Ladies and Gentlemen. The final performance of Dmitri Kabalevsky's 'The Clown'!". After the final performance, students and teacher clapped and cheered. Students felt very proud of their

performance. They sang the melody while putting their instruments away.

LISTENING EXPERIENCES WITH BARTOK'S "PLAY"

Only School A studied Bartok's "Play". The students listened carefully, analyzed the form, and were then asked to develop movement that would reflect the form and the music. The students were divided into several small groups of three students and each performed a dramatization with the music.

Bartok's "Play", Lesson 1: 10 minutes

Mrs. McKay read and discussed the prepared biography of Bartok with students (see Appendix A). She explained that "Play" is based on folk melody and used the example of "It's raining, its pouring". Students also recognized the melody to be the same as Oliver Twist.

Students were asked to consider what the music might be portraying and what story it might be telling, "Who is playing, when you're listening to the music?". One student thought one part sounded like "Frere Jacques" (bars 13 to 16). Students noticed tempo change and dynamic contrasts and were very observant of details.

Bartok's "Play", Lesson 2: 23 minutes

Mrs. Painter again asked students to consider what they thought was happening in the music as they listened to it.

Students listened enthusiastically and had many ideas. Some ideas were:

> It starts slow. It sounds like they're getting ready. When it goes fast they're playing and trying to win. Then when the game's all finished, they go slowly and they clean it up and put it away. (a student).
>
> I think it's a person looking for a place to hide and so he's going really slow, because he's looking around. And then he finds a place and the guy keeps looking around. And when it gets really fast, the guy finds him and they are chasing each other. (a student)
>
> This is an idea where they're getting up, stretching, and they're doing a lot of work fast, and at the end of the day he's really tired. (John).

Following this discussion, the students examined the form (see Appendix B) and counted the number of beats in each section. The teacher used a large chart with rows of hearts representing the beat (see Appendix C) to aid the students. The teacher lead a movement activity to focus on the echo effect in the first 8 measures, and then for all of section A. John was given an opportunity to lead, but found it very difficult to know just what to do and when to do it. Although his fellow classmates were fully cooperating, they too had problems with the echoing movement.

Bartok's "Play", Lesson 3: 21 minutes

Mrs. McKay went back to discussing the "play" ideas the students had about the music. Without hearing the music again, they were keen to offer many suggestions. The form was reviewed and how movement would reflect the form was discussed. As an example, the teacher lead the students in singing the melody (da-da, da-da, etc.) with actions. She sang in C major, the key of the piece without playing the piano first.

Students were divided into groups of three to develop movement for the piece. They heard the piece three times while working on their movement over several minutes. There was a great deal of excited chatter and activity as students prepared their movement ideas. Separately, three of the groups performed their movement, which was really a dramatization, for the remaining class. Their dramatizations clearly reflected the form and fit very well within the time frame of the music. Students appeared to enjoy this immensely.

Bartok's "Play", Lesson 4: 13 minutes.

Students quietly listened to Mrs. McKay perform "Play" while remembering their movement activity. Students quickly got into their groups to practice their movements once with the music. Each group, six altogether, performed their interpretation of the music for their classmates. After each

performance there was a generous applause.

Since this was the last class of the study, Mrs. McKay noted, "We really enjoyed it.", and all students responded with an enthusiastic, "Yes! Yeah!" Mrs. McKay played a few measures from each of the study pieces and most students eagerly raised their hands to identify the composers and names of the pieces. There were many happy faces and expressions of student enjoyment and involvement in the last moments.

LISTENING EXPERIENCES WITH BACH'S "MUSETTE"

Mrs. Painter at School B chose Bach's "Musette" for the last listening selection. Students analyzed the form, counted the number of beats in each section, and developed movement to reflect the form. Students were divided into four groups and each developed dance-like movements to the beat. The teacher also presented the students with a comical version of Musette on a tape.

Bach's "Musette", Lesson 1: 19 minutes

Mrs. Painter brought a large poster picture of Bach. Students were very interested and asked several questions about Bach and how he relates to Mozart. The teacher read the prepared biography on Bach (see Appendix A), adding her own comments, and then shared pictures from Millar's, Bach and His World (1980) and discussed these.

Students were asked to listen for repeated sections on

their first listening of "Musette". After only one listening many students were able to identify repeated sections and discover the form quite accurately (see Appendix B). The form was written on the board. For the second listening, one student pointed to the letters on the board and the remaining students demonstrated the form with hand symbols (see Appendix C). Students watched very closely and followed very carefully. Todd even heard the repeated phrases within Section A. Students were very attentive.

Bach's "Musette", Lesson 2: 18 minutes

After reviewing information about Bach, students were asked to identify the form after the first listening. Students showed real enthusiasm, prompting Mrs. Painter to note, "You're so excited to do the form!". She played A A B B A, which the students readily identified. The next exercise was to determine how many beats there were in each section.

To assist the students the teacher drew two rows of eight lines to represent beats on the board.

After hearing each section twice, students counted 16 beats for A and 24 for B. This accomplishment was cheered by all, "It was 24! yesssss!". The students then listened to a taped recording of Yo-Yo Ma and Bobby McFerrin (1992) perform

"Musette", A A B A B A, in its original key of D Major. The tempo on the tape was much quicker than the tempo the teacher had chosen. The students laughed at the comical interpretation on the tape. There was much chattering from students while the teacher rewound the tape, prompting her to say, "If you're silly, I'll turn it off.". After hearing the tape twice, the students voted in favour of the A A B A B A form.

Bach's "Musette", Lesson 3: 48 minutes

There had been a 12 day lapse since the last class due to Spring Break. Mrs. Painter lead a review/discussion on Bach and "Musette", and the performers on the tape and their instruments (voice and cello). Students listened to the tape to review the form. On the second listening, students were to count the number of beats in each section with the teacher's help. As the teacher rewound and fiddled with the tape, students chattered loudly. While starting and stopping the tape, she commented to the researcher," I get to buy a new stereo and I'm going to get one with numbers on it. The most frustrating thing is, you never know where the tape is!".

How movement could reflect the form was discussed. Students were divided into four groups (approximately seven students) to develop movement for the "Musette". Each group went to work immediately. Soon, the counting of eight beat phrases could be heard from various groups, and after seven

minutes, singing the melody while counting (see Appendix C). Students always spontaneously sang the melody in D Major, the key in which they had heard "Musette", even if it had been several minutes since they had last heard it.

Two groups had some difficulties with cooperating and working towards a common goal, as a few students opposed each other for control of the group. In working with these groups, Mrs. Painter aleviated most of the problems.

Mrs. Painter played section A four times and section B once throughout the development time so that students could practise their movements. After the recess bell, she played the complete "Musette" as the groups practised their movements. During this practice, students sang the melody while counting eight beats as before (see Appendix C). The counting and singing were spontaneous, not teacher directed. All students were extremely involved and remained focused even after the recess bell.

Bach's "Musette", Lesson 4: 27 minutes

A student who wanted to share her learning of Kabalevsky's "The Clown" with the class, played the right hand and the teacher played the left hand. Students gave her a rousing applause for her performance.

Mrs. Painter reviewed the form of "Musette". Students gathered in their groups from the previous day and began working on their movements. After one minute, the counting

began spontaneously. Two groups were working very well together, one was doing fairly well, and one group, which had a cooperation problem, asked the teacher to mediate. The groups then practised their movements with the tape, but struggled to keep up with the quick tempo. Students gave a great sigh of relief when the tape stopped. There was an air of great excitement in the room as students worked together. Each group then performed its A A section for the other students with the teacher playing the piano at a slightly slower tempo than the tape. The teacher, who was also caught up in the intensity of the moment, slowed the tempo sightly for the final performance at the end of the period. All groups performed their movements simultaneously, with singing and counting. At the end students cheered and applauded with exclamations. The room was filled with energy.

As this was the last class for the study, the three listening pieces were briefly reviewed. Students expressed appreciation, verbally and with applause and smiles, for their opportunity to participate in the study.

LISTENING LESSONS TIME

The listening lessons took place in the late winter to early spring. Thirteen listening lessons took place in School A over a period of 35 days. Mrs. McKay wanted a fifth lesson on Mozart's "Allegro" to study a rhythmic element. Thirteen lessons also took place in school B, but over a period of 49

days. Mrs. Painter asked for a fifth lesson on Kabalevksy's "The Clown" to polish the students' performance on the Orff instruments.

The study times for Mozart's "Allegro" (School A - 55 minutes, School B - 58 minutes) and Kabalevsky's "The Clown" (School A - 88 minutes, School B - 90 minutes) were almost the same. The times for the third piece were very different. School A studied Bartok's "Play" for 68 minutes and School B studied Bach's "Musette" for 112 minutes (see Listening Lesson Time Chart on the following page).

LISTENING LESSON TIME CHART

	School A	School B
Mozart's "Allegro"		
Lesson 1	7 minutes	11 minutes
Lesson 2	12 minutes	14 minutes
Lesson 3	16 minutes	20 minutes
Lesson 4	11 minutes	13 minutes
Lesson 5	9 minutes	------
Subtotal	55 minutes	58 minutes
Kabalevsky's "The Clown"		
Lesson 1	8 minutes	11 minutes
Lesson 2	24 minutes	13 minutes
Lesson 3	16 minutes	26 minutes
Lesson 4	40 minutes	14 minutes
Lesson 5	-----	14 minutes
Subtotal	88 minutes	90 minutes
Bartok's "Play"		**Bach's "Musette"**
Lesson 1	10 minutes	19 minutes
Lesson 2	23 minutes	18 minutes
Lesson 3	21 minutes	48 minutes
Lesson 4	14 minutes	27 minutes
Subtotal	68 minutes	112 minutes
Total	211 minutes	260 minutes

EIGHT GRADE THREE STUDENTS' EXPERIENCES WITH MUSIC LISTENING

SCHOOL A

Barrie

Barrie was an active participant in music class. He sometimes seemed to be a little bit shy, but always cooperated fully and was attentive. He smiled readily. He was very interested in the story about Mozart and asked several questions about the composer. If he was unsure of the answers, there were times when he didn't attempt to answer the teacher's questions. This was most apparent at the beginning of the study. After a few classes, he seemed to be more assured. With this confidence, he would eagerly raise his hand. He seemed to enjoy Mozart's "Allegro" and followed the listening map well. He asked questions about why the notes (melody line) in section B looked like they did.

Barrie really appeared to enjoy the Kabalevsky. He was very attentive and raised his hand enthusiastically to answer the teacher's questions. He heard the form of "The Clown" quickly and showed this by doing the movement for the form while the music was performed. He anticipated each section and began each new movement at the correct place in the music. He played his instrumental accompaniment for "The Clown" very well.

Barrie actively participated in discussion during the

first two lessons on Bartok. In the third class he had some problems developing a movement plan with his group. He and the other two boys in his group could not seem to agree on what they should do. In the next class, they resolved their differences and were able to create a dramatization to the music which clearly showed the form.

Barrie seemed to really enjoy his participation in the music listening.

John

John was a somewhat quiet, serious boy. He seemed to be a rather deep thinker. He shuffled into music class each day with his shoe laces trailing behind him. He demonstrated a lot of knowledge about music and his teacher tended to call on him frequently for answers. He spoke rather slowly, as though he were immersed in thought. John made accurate comments about Mozart in the first class. In the second class, he identified the form of "Allegro" correctly after listening to the music once that day and once on the previous day. John followed the listening map and the piano score easily and hummed along while the music played.

John heard the form of the Kabalevsky's "The Clown" very quickly, demonstrating the correct movements. He argued that the coda was in fact a variation of section B, which was true. He played his instrument well and seemed pleased to be chosen to play the non-pitched percussion part.

John had very good interpretations of Bartok's "Play". He offered very good suggestions for dramatizations of the music. He was chosen to lead the students in the echo movement during the second class, but found this rather difficult. In the next two classes, he worked very effectively with his group, to perform a dramatization to the music of;

section A - waking up and getting ready for work

section B - very busy at work, quick hand and foot movements

section A - tired, walking home and going to bed.

Anne

Anne was very attentive in class and seemed to enjoy music. She smiled very easily and appeared to be quite enthused about the music listening. She was a very cooperative student and readily raised her hand to answer questions. She often waved and spoke greetings to the researcher.

Anne seemed quite interested in Mozart's story. She followed the listening map and the piano score very well and hummed along while it was performed.

Anne actively and confidently participated in the analyzing of the Kabalevsky. She was a little tentative doing the movements for the form the first time the class was required to do it. She seemed to enjoy playing the

instruments with the piano.

Anne was very attentive and eager to offer comments in the first two lessons on Bartok's music. Her group functioned very well in their development of a dramatization for the music. It was:

section A - waking up and going to music class

section B - getting the glockenspiels ready to play and playing them

section A - putting things away, leaving class, and going to sleep.

Pattie

Pattie appeared to be a relaxed child who always had a big smile. She seemed to enjoy music class and was always very cooperative. She listening carefully to the story about Mozart. She raised her hand readily to answer questions. She followed the listening map easily but had some difficulty keeping her place in the piano score.

Pattie really enjoyed "The Clown". She brought a troll to music class to show the class because it reminded her of the clown. She actively participated in discussions and playing the instruments.

Pattie enthusiastically participated in all the Bartok activities. Her group worked well together and developed a very good dramatization for "Play" - a game of tag.

section A - looking for a place to hide

section B - chasing one another

section A - game over and every one is tired.

SCHOOL B

Todd

Todd was smiling almost all the time. He seemed to really enjoy the music listening activities. At the beginning or the end of class, he would often come up to the researcher and comment about the music. He was very friendly and cooperative. He was very eager to answer questions but had not always thought the answers through.

Todd appeared to be very interested in the analysis of Mozart's "Allegro" and was very attentive during class. He knew when to change his hand symbols for each section as the music was performed. He followed the listening map very well. At the end of class he approached the researcher and said proudly, "This is easy. I can do this."

Todd enjoyed imagining immensely. After hearing "The Clown", he told the researcher that he thought, "The clown fell off the tightrope.". He seemed really excited about the music and was able to follow the form with hand symbols during the performance immediately after the class's analysis. On the lesson where the students first worked on barred instruments, Todd managed his part very well. The next class he was chosen with others to play the non-pitched part. Here he had some problems with the rhythm.

Todd was readily able to hear the form of the Bach "Musette". He carefully counted the beats with the class. For the movement, he ended up in a group of all girls and initially appeared to feel somewhat awkward. Eventually, the group came together and produced an interesting movement for the A section with individuals jumping in and out of the circle on the beat.

Bruce

Bruce was a rather quiet boy in class. He was very attentive and participated fully in music activities. He seemed to only raise his hand to answer questions when he was sure of the answer. Bruce missed half of one of the two music classes each week in order to attend the Learning Assistance Program (resource room). Because of this he was absent for part of one class on "The Clown" and part of one class on the "Musette".

Bruce was very attentive during the discussions on Mozart's "Allegro". He followed the form fairly well with hand symbols, but usually confirmed this by looking to see what other students were doing. He followed the listening map very well and seemed to be pleased with himself.

Bruce had a small grin on his face when he imagined "The Clown". He kept up with the hand symbols fairly well when the music was played. He appeared to especially enjoy playing the instruments and performed on his xylophone very well.

In the first lesson on Bach, Bruce listened quietly to all the discussion. He raised his hand more often to offer answers during the class's analysis of the "Musette". Although he missed most of the group movement work in the third class, he picked it up immediately in the last class and participated fully in the group's final movement activity.

Sara

Sara appeared to be a quiet girl. She did not always appear to be focusing when the teacher was speaking. She usually participated well when the students were physically involved in an activity. She seemed to be a follower.

Sara sat quietly throughout the discussions about Mozart and "Allegro". She showed the hand symbols for the form during the music's performance some of the time. She followed the listening map fairly well.

Sara seemed more interested in "The Clown". She watched the other students for cues when the class was showing the form with hand symbols during the analysis phase. She appeared to enjoy playing the metallophone and was very attentive during the class time spent on the instruments.

In the initial analysis of the "Musette", Sara was asked to come to the board and point to the letters "A" and "B" while the teacher performed those sections. She was a bit unsure initially, but after the first section A, she appeared much more confident. She was in a movement group that had a

strong leader, and her group made probably the best progress in developing dance-like movements for the "Musette". She fully participated in this group and appeared to really enjoy it.

Rachel

Rachel conducted herself in a very mature manner in music class. She seemed to be a very cooperative, attentive, and conscientious student. She smiled readily.

Rachel missed the second and third lesson on Mozart's "Allegro" due to illness. In the last lesson, she looked at the music intensely with her eyes during its performance.

Rachel's face displayed great fun while she was imagining "The Clown", but she kept her body still. She readily participated in the discussions and analysis of the music. She played her instrument very conscientiously, and was chosen to play the more difficult non-pitched part in the final lesson on "The Clown". She played this part very well.

Rachel listened carefully to the teacher's information on Bach and the "Musette". The teacher asked her to come to the board and point to the beat to help the students count the number of beats in section A. Rachel offered many good movement ideas to her group. Her group had some problems at first with one student who made a point of being silly and not cooperating. The teacher helped them resolve this. In the last lesson her group developed and performed the dance-like

movements very well.

INTERVIEWS WITH EIGHT GRADE THREE STUDENTS

SCHOOL A

Barrie: 15 minutes

Barrie was the first student to be interviewed. He appeared a bit nervous and seemed a little shy. His answers to questions were generally brief. He smiled easily and was very cooperative. Barrie, a nine year old, had attended School A since grade one.

At home he liked to listen to Rock and Roll music. His parents listen to "soft music". There was "a good stereo" and a "wood thing that you tape stuff on" in the home, but no musical instruments. He had attended symphony concerts with his school. Barrie had only seen and heard the piano as an accompanying instrument to singing. He had not heard it as a solo performing instrument.

Although he liked all three pieces performed, Barrie liked "The Clown" the best because it was fast. He was able to recall the names of the pieces and the names of the composers. He liked all of the activities and thought the reading of the Mozart book was "fun". He liked playing the instruments the best. He thought a movement activity could have been done for "The Clown" as well. He felt the activities were the right length of time.

When asked if he thought it would be better to listen to the pieces played on the piano or on a recording he felt it would be better "played on the piano, because in a recording, the tape is not really as good as hearing it". He thought that other students would like this way of music listening. At the end of the interview, when he was asked if there was any thing else that he thought was important, Barrie said, "I liked the story. I never knew that Mozart travelled across Europe.". When Barrie realized the interview was over, he broke into a big smile and said, "That was short!".

John: 17 minutes

John thought a great deal and seemed to understand music very well. He spoke slowly, as if he was pondering over each answer. John was a nine year old boy who had attended School A since Kindergarten.

John said he liked to listen to all kinds of music, and that his mother listens to "the kind of music in an orchestra or something." There were no musical instruments at home, but he sometimes used toys as musical instruments. He had been to concerts with his school. He hadn't heard or seen the piano used before as a solo instrument commenting, "not many people know how to play the piano at our school."

Of the three pieces he liked "Play" the best "because, the way the music goes, you could make a play out of it". John liked all the pieces. He could remember the names of the

pieces and the names of the composers and even sang phrases of each piece. He liked all the activities, but liked "doing the Play" the best. He felt all activities were about the right length.

When asked to compare listening to music played on the piano and recorded music, John said, "I would rather it was someone actually playing the piano, because, like some tapes are fuzzy and you don't get to hear it clearly like you do when it's in real life." John felt that other students might like this way of music listening, but, "not SOME (negative emphasis on the word) of them, because they might have a different attitude". His last comment about music was "I like to listen to it carefully.", which he certainly demonstrated in class.

Anne: 14 minutes

Anne appeared to be a happy, confident, well mannered child. She was always very friendly, cooperative, and smiled a lot. Anne was eight years old (nine in one month). She had attended School A since kindergarten.

Anne said she and her sister liked to listen to her sister's Beach Boys tape. Her mother sometimes listened to popular music, and her father didn't listen to music much. At home the family had a keyboard and she had maracas. She had attended concerts only with her school. She had not heard the piano as a solo performing instrument before.

She liked all three pieces, but really, "liked 'The Clown' and the 'Play', because I like fast music and both of them were like that, 'cause in the middle of the 'Play', it got faster." She remembered two of the composers names, the names of the pieces, and the activities. She liked all the activities and thought they were the right length. She suggested that "like 'The Clown' one where we did the different movements, we could probably try to do a play for that one too like we did with the 'Play'. We could do it with 'The Clown'.".

When asked about the live piano playing in constrast with a recording, she responded, "I think it would be better from a piano, because you can hear it better 'cause sometimes tapes don't play it exactly the same". At the end she said, "Sometimes when you're doing stuff, you sometimes get frustrated because everyone's watching you. So sometimes you make mistakes, so I just kept my mind on doing stuff and I didn't make a mistake."

Pattie: 13 minutes

Pattie seemed to be a relaxed, happy child. She listened carefully and fully participated. She spoke in a very sincere manner. Pattie had just turned eight, and had started School A in grade two.

At home, she and her mother liked to listen to Country music. The family has a flute and an organ, which she and her

older sister both played. She said, "I'm going to be taking piano lessons in a few months". She had not attended concerts with her family, but had gone to the symphony with her school. She had heard her sister's music teacher play the piano.

She liked all the pieces in the study and liked "The Clown" the best because she enjoyed "how the music was". Pattie remembered the names of the pieces and the composers and liked all the activities. When speaking of the Mozart reading, she said, "It was easy". She liked playing the instruments in the Kabalevsky the best. She thought the activities were the right length. For additional activities she thought, "'The Clown', what you could do is you could dress up as a clown and act like a clown.".

When asked her opinions about listening to live piano playing and recorded music, Pattie said," I think it's best on the piano. It's kind of easier to hear, 'cause sometimes when you record, it doesn't really sound loud. You have to put it up really loud to hear it." She felt happy when listening to the music. She thought other students would enjoy this listening as well.

SCHOOL B

Students heard a comical recording of Bach's "Musette" as well as the live piano performances. The room where the interviews took place was uncomfortably warm and very sunny.

Todd: 15 minutes

Todd smiled all the time. He seemed really eager to answer each question as best he could. Todd who was eight years old, had come to School B at the beginning of grade one.

At home "I used to have a Bach tape, but then it got destroyed. So then I used to listen to it all the time. I used to like that.". His father buys lots of CDs and tapes and his mother likes "particular people". Todd had two soprano recorders at home. He had been to the symphony with his school and heard "Peter and the Wolf". He had not heard solo piano performances before.

Todd liked all the music, but liked "The Clown" the best, because "I like it when we get to do actions in our minds." In reference to reading "Allegro", he stated, "we could do A or B. It really helped me understand it easier, like when to stop, when to go back and do it again, when it was over." Todd remembered the music and sang a bit of "The Clown" while doing the hand symbols. He liked all the activities and especially the instruments and the movement. "I think the activities really helped me, like it made me look and it made me understand how it went, and I can memorize it in my mind."

He thought the activities were a good length. He thought that "maybe we could have tried to use the recorder" with the music. "I was thinking, like maybe on the "Musette", we could use instruments and recorders, like half use the recorder and then half use the instruments."

"I like listening to music at school. I feel like singing in my head sometimes. I sing in my head and then I start liking it and liking it and then I can never forget it." When asked about listening to the piano playing and the tape, Todd said, "I really like them both. Mrs. Painter is real good at piano and all. They're good too, like the tape." He thought both older and younger students would like this music listening.

Bruce: 18 minutes

Bruce was a quiet boy. He answered questions carefully, but briefly, in a dignified manner. Bruce was eight years. He attended a Learning Assistance Program (Resource Room) with six other students in his class. This was his first year at School B.

Bruce expressed a genuine interest in music. "At home, I bring my recorder home and I play it a lot and I listen to my (older) sister play on the piano." Bruce said he didn't take piano lessons but "I just have a piano. I just play on it." He said he had attended concerts and indicated that he had been exposed to quite a bit of music. He had heard music like the study music before.

He really liked the "Musette" the best and sang part of the B section. About "Allegro", he said, "I still have that (the listening map with melodic contours). I tried it on the piano." He expressed a real liking for all the activities,

but thought they were too short. When comparing the live piano performance with a recording, he said, "You should listen to it on the piano, because the piano's more, like the tape is, it plays it, some one plays it. And on the piano YOU (word emphasized) get to play it. And if you listen to it, then you get to play it and you like it more." He felt it was easier to do the activities when the teacher played. The music made him feel happy. He thought students his age and older would enjoy this music listening, but not for grades one and two. "I don't know if they would like it or if they'd understand it." When he was about to leave he said very sincerely, "I had lots of fun with Mrs. Painter and you.".

Sara: 24 minutes

Sara was a quiet girl. She answered the question confidently and in a very friendly manner. Sara who was eight years old, had been at School B since Kindergarten.

Sara said she listened to all kinds of music and the had a "really big" stereo set at home. She had two older sisters who listened to music too. There were many instruments at home. "We have a piano, a recorder, a violin, a guitar, two of them, and one of those, I don't know what they're called, they look like a banjo, a mandolin, I sometimes take them out and play them." She confirmed that she took piano lessons and was going to take violin next year. She had attended several concerts and thought she had heard some piano playing similar

to the study music before.

She remembered the names of the composers, and the names of the pieces and the activities that the class had done. She said she liked all of the pieces and activities and enjoyed playing the instruments and the movement the best. She also remembered that "we didn't get to draw the clown yet." She said she thought listening to both the piano and the tape was good. She wasn't sure if this listening approach was that good for older students, but thought it would be really good for younger ones.

Rachel: 14 minutes

Rachel appeared to be a very mature child. She readily answered all questions in a very sincere, conscientious, friendly fashion. She was able to express herself very well. She smiled genuinely. Rachel was nine years old, and had been at School B since kindergarten.

Rachel said, "I like to listen to my parents' tapes which are classical music. My brother listens a bit, but I'm the only one that listens like, when I'm doing my homework or something. My parents listen to it when they have people over. I like to listen to music in my bedroom. I have my own ghetto blaster in my bedroom and it's nice and quiet." "I have a piano, but I haven't learned how to play it yet. I'm going to start music lessons in the summer." Rachel stated that she had been to quite a few concerts, and had heard some

piano music before.

Rachel didn't remember a great deal about the Mozart since she missed two of the classes on "Allegro", but she remembered the "waves" on the listening chart. Her memory of the other two pieces was very solid. Her favourite piece was "Musette" and her favourite activity was the instrument playing with "The Clown". "I liked playing the instruments best. It's hard doing movement stuff with people like Tom and stuff like that. He just wants to fool around." She thought the activities were the right length. She felt the music made sense because "I could see some one playing it." She thought, "It was good to see Mrs. Painter playing, and listening to the tape", but felt it was much easier to do the activities with the piano playing.

She said the music made her feel good. "I sort of had the same emotions in me that the music was, so if the music sounded like really mad, or something like that, I'd sort of be mad. If it sounded like it was sad, I would be sad. If it sounded really happy, I'd be happy.". She felt this listening would be good for older students if they had more "complicated" activities, and perhaps for younger students, and that it was really good for grade three's. In closing, Rachel said with a big smile, "I was just really happy going along with everything that everybody did. It was really fun!"

MUSIC LISTENING EXPERIENCES OF TWO ELEMENTARY TEACHERS WITH THEIR STUDENTS

EXPERIENCES WITH MOZART'S "ALLEGRO"

In both schools Mozart's "Allegro" was the first piece to be studied. Since neither of the teachers had had any similar experiences with their students, they were a bit unsure of how it would work. Also, for them it meant finding their role within the research study and developing a new kind of relationship with the researcher. Neither teacher had second thoughts as to their participation in the study nor their commitment to it, but both were a little apprehensive to be involved in something they had not done before.

Mrs. McKay was somewhat unsure in the very first lesson as to the amount of material to cover, "Now what would you like to do?". The researcher assumed the teaching role at times in the first few lessons. After three listening lessons, Mrs. McKay felt much more at ease with the study. With this confidence, she made many decisions concerning teaching strategies for the listening lessons.

She was really amazed at how quickly John recognized the form of "Allegro" in Lesson 2. She was extremely excited that her students read their listening maps as well as they did. She exclaimed to them, "I'm so impressed with you. Lots of you were absolutely in the very right, very perfectly right place!" The fifth lesson on Mozart was completely of her own

planning, since she wanted to reinforce ti-ka-ti-ka (♫).

Mrs. Painter, while eager to proceed, was a little unsure of her students. It was her first year teaching in School B, and she was still getting to know her students. While there were some very good students, some of the students in this class presented class management problems which needed to be dealt with regularly. After two classes, she felt her students were really enjoying their participation in the study and felt it was going very well. By the end of the Mozart lessons, Mrs. Painter felt very good and very confident about her students. She told the researcher, "They really enjoyed it. The live performance was special. They were singing right along. They were excited about the sheet. Even the kids who are not well behaved were interested. I'm going to do some with others. This brings back things I know." In the last class on Mozart, she said to the students after she had finished playing, "I hear you singing the melody line along. That's wonderful! Isn't that neat? Very good!"

EXPERIENCES WITH KABALEVSKY'S "THE CLOWN"

"The Clown" was the second piece studied in both schools. One of the objectives with "The Clown" was to accompany its performance with Orff instruments. Each teacher discussed the music with the researcher and decided on her own orchestration. These were very similar in that barred instruments were used for sections A, B and C, non-pitched

percussion for D, and a combination of barred instruments and non-pitched percussion for the coda.

The first two lessons went very well with Mrs. McKay. The students derived the form fairly easily. Mrs. McKay seemed to enjoy performing this piece more than Allegro. She asked the researcher to play the piano while she worked on the instrument parts with the students. She felt the students needed a conductor, and said, "I feel out of control when I'm playing.". She was very pleased with the students' final performance with "The Clown". "You did a very nice job."

Mrs. Painter really enjoyed this piece and put a great deal of thought into her lessons. She had some difficulties at the end of the first lesson when the students were imagining they were clowns. They were very involved with the music and this disturbed Mrs. Painter's performance. She stopped in the middle of a performance and said to her students very sincerely, "I'm really getting upset here. It's funny, but I'm worried about how you are talking and really not focusing on the music. And when I worry, I don't play well. I'm making mistakes and I don't want to."

Lessons 2, 3, and 4 went extremely well. The lessons were very well delivered. Students were very attentive and gave the teacher their full cooperation. With a broad smile, Mrs. Painter stated confidently to the researcher, "I feel really good about that lesson. I'm really an Orff teacher. I need to do some Kodaly at a summer course."

In the last class, the students were somewhat off task. Mrs. Painter indicated that the students had had some management problems before they came to music class. She seemed a little frustrated with the students lack of focus on the non-pitched percussion part, and with the rhythmic problems with the ending. However, she reminded herself that they had accomplished a lot in the last three lessons.

EXPERIENCES WITH BARTOK'S "PLAY"

Only Mrs. McKay's class studied Bartok's "Play" which was the last music selection. She felt comfortable with this piece and played with good dynamics. When she questioned the students about their ideas about the music in the first class, their answers centred around tempo and dynamics - two of the more obvious points. After the first class she discussed her plans for the next three lessons with the researcher. She said her students had very little movement background and this would be a relatively new experience for them, especially to create their own movement.

In the second class, students offered many interesting ideas for dramatizations, and derived the form very well. She lead the movement activity using the idea of echoing or canon-like movement, but several students had difficulty. She selected John to lead the students but he had problems with this concept. Once he got started, he didn't know what to do next. At this point, the class went on to another activity.

Since both students and teacher regarded this as a new idea to experience, there was no sense of frustration, embarrassment, or any noticeable negative feelings from any of them. They seemed to view it as having tried something new and it would be done differently next time. And it was.

In the next two classes, Mrs. McKay returned the focus to the students ideas for dramatizations. Students were divided into groups of three, and each group practised and performed with the music. Mrs. McKay immensely enjoyed watching her students in this activity. "This is what I had envisioned. I don't do much of that and I always want to do more." In the third lesson, when in the process of reviewing "Play", Mrs. McKay sang the melody line in C Major, the key it was written in before it had been played that day. She had subconsciously remembered the pitch.

EXPERIENCES WITH BACH'S "MUSETTE"

Mrs. Painter was the only teacher whose class studied Bach's "Musette". This was the last selection of music to be studied. In the first class, Mrs. Painter devoted a great deal of time to the reading and discussion of Bach and his music. She seemed very enthusiastic about the "Musette" and had found additional materials on Bach, as well as a recording of the "Musette" to compliment the lessons.

She was not sure how well the students would do in the movement activity, but felt it was good for them to have this

experience. In the second class, she played a tape of Yo-Yo Ma and Bobby McFerrin (1992) performing "Musette" for the students. The tape offered some technical problems. On the first occasion when she was going to use it, the students were sitting ready to listen, but the tape was in the wrong place. While the tape was fast forwarded and rewound to the correct spot, the students chattered and she muttered to the researcher "Oh dear. My kids were listening to this last night. I had it all ready to go. Okay, come on. I had it all ready to go. Oh, here we are." It was obvious that she enjoyed this interpretation of "Musette" as did everyone else. The tape was both comical and entertaining. "Musette" was performed in D major, its original key.

Since there was a 12 day lapse between Lessons 2 and 3 due to spring break, Mrs. Painter wasn't sure if the students would complete the planned activities in the remaining time. However, she was most pleasantly surprised when the students clearly remembered the form of "Musette" and the number of beats in each section. She was using the tape and again had technical problems. When rewinding the tape she said, "I get to buy a new stereo and I'm going to get one with numbers on it. The most frustrating thing is here, you never know where the tape is."

As the students worked on their movement activities, the classroom became a beehive of intensity and excitement. After listening to the very quick tempo on the tape, Mrs. Painter

played "Musette" much faster than she had originally. Students struggled with their movement at this tempo. For the final performance with all the students, she slowed the tempo somewhat. This eased the students' tension and they were better able to perform. Mrs. Painter was obviously pleased with the students' efforts.

Since it was the last class of the study, all three piano pieces were breifly reviewed. Students then had a few minutes to chat with the researcher, and expressed their appreciation for their involvement in the study. As the students left the music room, she spoke to the researcher," They had fun with that. It turned out just fine."

A SUMMARY OF INTERVIEWS WITH TWO ELEMENTARY MUSIC TEACHERS

Both teachers were music specialists and had over 10 years of experience as elementary music teachers. They taught all the elementary music in their respective schools. They had both taken their teacher training at the University of Alberta. Both teachers had taken Levels courses in Orff, and had some familiarity with Kodaly methodology. Mrs. McKay had taught at School A for three years. Mrs. Painter was in her first year at School B.

The teachers' reasons for choosing the three musical selections were:

"They appealed to me melodically." (Mrs. McKay).

"I like the Bach 'Musette'." (Mrs. Painter).

"Kabalevsky, 'The Clown', I knew the kids would like that." (Mrs. Painter).

"Mozart is on the top of my list. He's one of my all time favourites." (Mrs. Painter).

"I might have chosen the Bach 'Musette', but I suspected that maybe the children had heard it." (Mrs. McKay).

They both felt the activity with Mozart's "Allegro" went very well with their students.

I thought it was very useful, very worthwhile. The problem always with music, is that you can't see the form in one moment in time, and so when you see the picture of the form, you can see the form in one moment in time. It gives you a much better understanding of the totality. And they enjoyed the story. I think they enjoyed having the piano score a lot. (Mrs. McKay).

I thought the kids discovered the form quite well and were really able to follow it. The kids were able to recognize the contours of the melody. I thought it was very appropriate. I don't think instruments or movement would have been possible with that. I thought it was well chosen. (Mrs. Painter).

Teachers were convinced that students really enjoyed Kabalevsky's "The Clown". "The children really enjoyed it.

It was fun. They certainly always loved to play the instruments. It was not difficult to teach." (Mrs. McKay). Mrs. Painter said enthusiastically, "Oh, it was fun! The Orff instruments really added a lot. You could see them counting and listening to the sections. I thought it was really good. I was actually really pleased with the way my lesson went."

Mrs. Painter presented the listening lessons on Bach's "Musette". Her comments were,

> I hadn't done movement with them. Movement's a wonderful thing for them and they really got into it. You could see there were some personality clashes and the kids hadn't done a lot of cooperative learning. But I thought it went well considering. And they really enjoyed the Bobby McFerrin and Yo-Yo Ma tape.

Mrs. McKay's class studied Bartok's "Play". "I think the children really enjoyed that too. And I guess I would like to do more of that. Certainly it was enjoyable and I thought the whole program was. They enjoyed it. They enjoyed it a lot."

As the teachers directing these activities, they felt, "I'm always talking about form, so that served my purposes quite well to do all those activities. It served to teach the curriculum." (Mrs. McKay). "I enjoyed them I thought that's the one thing I've always wanted to do was incorporate more listening." (Mrs. Painter).

Both teachers felt the amount of time spent on the

listening lessons was appropriate. Mrs. McKay said, "It gave the children a good understanding of the form in the music and we were teaching other things between the lines." Mrs. Painter's comments were, "They were just the right length. I think their interest was maintained. Certainly by the time they got to the 'Musette', they were counting and singing the melody."

The teachers felt that student involvement was a key element in this approach to music listening and that this level of involvement greatly aids student understanding of music. Their comments were,

> "Certainly, they were very very involved!" (Mrs. Painter).
>
> "Oh I thought they were ALL (word emphasized) very involved, and this absolutely helps them understand music! Of course it does!" (Mrs. McKay).
>
> "The more kids are involved, the more they get out of it. Rather than saying 'okay let's have this thing' for five minutes, stick it on and, 'Draw me a picture. What do you think you hear?' I like them to be involved." (Mrs. Painter).
>
> I think the whole thing with any kind of music listening with children is to have them involved. The music has to be meaningful to them in some way. So that means if they're moving or they're listening for a specific melody, or a specific rhythmic component, if the

music is made more meaningful, it will work. It's just when you turn on the record and say 'Listen to this', is absolutely useless. I have to say that this approach worked well because it involved the children. (Mrs. McKay).

The teacher's comments on the students' response to the live piano performances were:

I think they liked that idea. They could see my fingers moving and whatever. I think the live performance is important because all of these were original pieces for piano. It's important to keep that in mind rather than just hearing them on a recording. (Mrs. Painter).

"A live performance is always different than a recording and the response was probably better. I think the children found it interesting to see the teacher as the performer." (Mrs. McKay).

"I think the live performance really added because this is specifically written for piano so, therefore, it works well." (Mrs. McKay).

"They understood [the music] at different levels." (Mrs. Painter).

"A live performance is always different even if it is note perfect. It's more real or something." (Mrs. McKay).

Mrs. McKay's feelings about performing for her students were, "I was nervous! (laughs) I always played wrong notes.

I think I had the same anxiety level for all three pieces. The anxiety is caused by you [the researcher] being present. (laughs)". Mrs. Painter's comments about performing were, "I didn't mind. Like I said, I'm a little rusty. And I wish I had more time to practise and stuff. It makes me want to practice more. I think I became more comfortable as time went along."

They felt the advantages and disadvantages of using children's piano literature in music listening were:

"It's always available and it's always there, and you can play only one section. You wouldn't have to search for it on a tape. The technical level of the pieces was fine." (Mrs. McKay).

It was intended for use with children in the beginning in the composer's mind and so I think there's something innate about its relating to kids, especially the Kabalevsky. And then when they found out that Mozart wrote the piece when he was six years old! And then the background to the 'Musette' from the Anna Magdalena book. I think they relate better to that when they know the story behind it. I mean if you could have picked something else, the Mozart 'Fantasia', a more advanced piece, they wouldn't have related to it well, because it is more complex. The form was more identifiable. It related to their age, and that's where they need to start. I don't think there are any disadvantages. I

don't really, honest. Truly I don't. (Mrs. Painter).

"It served to teach the curriculum in that we really looked at the form." (Mrs. McKay).

"You could play one section, and then another so they could compare it." (Mrs. McKay).

Many times when you have a listening program, you might have symphonic music, or something, but you don't have the score, because it's too long or whatever reason. But if you had the score and the music on tape, that would be useful. The score could be reproduced on a chart, or overhead. These scores are short enough that they can be reproduced on ONE page. And you can see the totality. So children could hold that music in their hands, and in fact, older children could play that on the recorder, or parts of the theme. For the children to have the notation in their hands and, say the Mozart, you could have something above the notation that they coloured one colour for the A section and another for the B. (Mrs. McKay).

Both teachers indicated that they would like to use this music listening approach with other students. They felt it could easily be modified for older and younger students in other grades. Their thoughts were:

I think that older students would really benefit. Particularly in that some of them would be playing music at that level. And that even the teacher is

performing this music is something. The elements of the curriculum could be looked for in that music as well. (Mrs. McKay).

I would definitely consider this. I'd do more preparatory activities. They would have more movement background. I would like to do something like this each class for five minutes all the way through the year. I think you could pick seven selections to do throughout the year and just focus on those. (Mrs. Painter).

I would pick a piece that serves more than one purpose. I would have to think, 'Now the composer, is this a person whose importance is valuable enough that we'll spend so many lessons?'. Certainly Mozart would fill that criteria, but maybe Nancy Telfer wouldn't, I don't know. (Mrs. McKay).

I think that the way we had it set up, probably grade two to grade four, part way through grade two, would be good. And then with modified strategies in the older grades and the younger ones. I think grade five and six would still enjoy doing the movement and the instrumental work. And actually, they'd probably enjoy following the listening map too, but taking more responsibility for helping to figure out where it went. I think the older they are, they can take more responsibility to find the notes. I think you could do it successfully with younger and older kids. Take the same

idea, but modify it. I think it would work fine. I really do. (Mrs. Painter).

As teachers continuing to develop this kind of approach to music listening on their own, they felt,

> There's a lot of work to be done. You have to find the material, books, reading books for background, and pictures and finding the music, and then doing the activities. It's a lot of work. But I really enjoyed doing it. (Mrs. Painter).
>
> I want to make sure that the music has some rhythmic or melodic elements that are also in the curriculum I think I would have to choose the repertoire very carefully. To think of a book or something, that would be SO (word emphasized) useful, with pieces and a variety of activities and analysis for each piece. Yes, yes, I can see this coil-bound book. (Mrs. McKay).
>
> You have to pick out pieces, find backgrounds, books and posters as much as you can and then start establishing activities. You have all these grand intentions but never get it done. Because it's choir, recorder club, concerts are a more visible part of your program than listening, so I would like to do more. It's a time element. If there's something prepared out there, I'd use it more. We need a program. Publish it. I'll buy it! (Mrs. Painter).
>
> Wouldn't it be good if, say in grade three we do m-

r-d, or we do melodically low s-d, or something? Wouldn't it be good if the music contained these elements as well? That would involve quite a bit of work, plus have the music be appealing just on its own value. (Mrs. McKay).

The teachers' impression of their students' overall assessment to this approach to music listening was,

Oh, they were positive. It was interesting. And they enjoyed the activities and it captured their attention. So overall, it was very positive. (Mrs. McKay).

On a scale of 1 to 10, I'd probably give them an 8.5. I thought they looked forward to it and they were excited and they liked it a lot. For the reason, I would say it's not 10 out of 10, is because some of the students who went to Learning Assistance missed a tiny bit. And for some of the kids, this is not high on their priority list of the type of music to listen to. But I think we convinced them through this that it's okay, and I think they did have fun. It was really acceptable. I didn't hear them ever complain and say, 'Oh, we have to do that again.' It was, 'Oh good! Oh yeah!' And you could see the look on their faces when they were doing the last one and the counting and the singing of it. And to say, 'Can we hear that again?' It's like, 'YES!'. (Mrs. Painter).

The teachers' overall assessment of the teaching role in

this approach to music listening was,

My overall remembrance is that the activities were quite successful. I know I thought that it was difficult to do the Kabalevsky without a director, so to play and direct might be difficult. So whether you want to have the piano physically closer, or maybe you might want to put in a tape when you were doing instruments, to do it with a tape, I don't know. But my overall remembrance is that the activities were quite successful. (Mrs. McKay).

When you're performing, you can't watch the response of the children. I'm thinking what I might want to do is have the live performance, but also have it on tape as a backup. (Mrs. McKay).

The children enjoyed the activities, and it did serve some of my other purposes. The program was useful in that I could us it to teach parts of the curriculum. It wasn't like taking time away from the curriculum. (Mrs. McKay).

I liked the teaching role. I thought it was great. It got me realizing the importance of listening and getting quality classical repertoire back in the classroom. We're almost at the end of this century and a lot of kids, their only exposure is going to be in my music room. (Mrs. Painter).

I wasn't sure what to expect in the beginning. I wasn't sure how it was going to go, but I didn't feel

like it was a waste of time at all. Sometimes you do these new things and you kind of wished you hadn't. But I didn't feel that way about this. Not at all! I looked forward to it actually. I've already used some of these ideas in the recorder class. It can really help reinforce other learning. (Mrs. Painter).

Both teachers felt that many music teachers would have the piano skills necessary to perform this music. For those teachers, this approach to music listening would be particularly beneficial. "I know lots of music teachers who don't have confidence in their piano skills, but these pieces are reasonably easy." (Mrs. McKay).

I think other teachers would be interested. I think a lot of teachers shy away from it. If you played the piano, you're okay. But if you don't play the piano, you'd have to have some one else do it, or use a taped performance. Then the live aspect wouldn't be there. That might be a little more difficult. Because if you wanted to go over a certain section and play it again, you wouldn't be able to unless that person was there. And the logistics of having some one there to play for five minutes, twice a week, for every music period, is unlikely. But I think teachers would be open to this and I feel a lot of them have the piano skills to do this. (Mrs. Painter).

I think that some people think that because they

play the piano, they're a good music teacher. So in that respect, it would give them a chance to use their skills that they have the most of, where they might not have a big choral background, or any Orff or Kodaly training. And so they'd be able to do this. And that might be successful for them. (Mrs. Painter).

The teachers comments regarding this approach to music listening were,

That it's worthwhile. It's set up for me now, which is wonderful. It's well thought out with the background on the composers and the pieces well chosen. The three I did, I thought they worked really well. And the story line to go with it, the activities. The kids were involved. I can tell by the way they enjoyed it. I was very impressed. (Mrs. Painter).

I was interested to see what would happen. It was enjoyable. I thought the whole program was. The children enjoyed it a lot. They liked the whole thing. It was interesting. And they enjoyed the activities and it captured their attention. (Mrs. McKay).

I thought it would be good for me because it would give me some direction and then maybe get me going. And I think it's happened. And so this [the study] has been good for me. (Mrs. Painter).

It did serve some of my other purposes to teach the curriculum. (Mrs. McKay).

I think the kids enjoyed it because they sensed that I thought it was worthwhile. (Mrs. Painter).

It would have been interesting if Jocelyn had been in your study and then learned to play those. She played the Kabalevsky. And now she's learning the 'Musette' and wants to play that for us next time." (Mrs. Painter).

CHAPTER 6

DISCUSSION AND INTERPRETATION OF DATA

CHILDREN'S PIANO LITERATURE IN MUSIC LISTENING

The students responded very positively to the children's piano literature. They were very open to hearing their teacher's performances and appeared to enjoy their listening experiences. While students generally listened attentively throughout the performances, frequently at the end exclamations could be heard such as "Yeah!", "Alright!" "Yesss!" "Wow!", and there were times when there was spontaneous applause following a performance. On several occasions, students requested to hear the music again.

All the pieces that were chosen were very short, meaning that students did not have to attend to listening for long periods of time. As discussed earlier, nondirected and directed listening use only selections of music which can be performed within a five minute time frame so that student attention can be maintained throughout the performance. Sims (1990) states "the attention span of a primary-grade child for listening attentively to music without words is only about one to two minutes" (p. 42). The performance times for the piano music in the study was approximately:

Mozart's "Allegro"	1 minute

Kabalevsky's "The Clown"	30 seconds
Bach's "Musette"	1 minutes, 15 seconds
Bartok's "Play"	1 minute

Not only were the performance times relatively short, but the actual scores were short as well. Mrs. McKay saw this as a particular advantage; "Children could hold that music in their hands. So that's another advantage. They're short enough that they [the scores] can be reproduced on one page. And then you see the totality."

All of the music chosen, or a section of it, had a moderate to fairly quick tempo. Studies have indicated that children prefer listening to music that has a faster tempo over music that has a slower tempo (Flowers, 1988; Cote and LeBlanc, 1983). In a review of several studies, Montgomery (1993) comments that selecting music with faster tempi may "motivate students toward a process of developing an appreciation for quality music." (p. 14).

The students in this study appeared to enjoy the faster tempi. While listening, they could be seen quietly expressing the beat through body gestures such as arm moving, body swaying, head bobbing and/or toe tapping. These body gestures/movements were always accompanied with facial expressions of joy, pleasure and contentment. In particular, students commented positively about the tempi of "The Clown" and the middle part of "Play" as being fast.

Montgomery (1993) also noted studies which examined

children's preferences for performance medium. Results from those studies showed that children preferred instrumental music over vocal music. In the LeBlanc study (1979), students based their preferences on listenings to recorded music.

The subjective complexity of the music was at an appropriate level for the students involved in the study. Montgomery (1993) describes the subjective complexity of a piece of music as, "a function of both the objective complexity of the musical elements contained in the piece, combined with the musical sophistication that the listener brings to the piece." (p. 15). Teachers and students alike felt that the music was at an appropriate level of subjective complexity. All students in their interviews indicated that they understood the music, that it made sense and held meaning for them. They were not questioned about what that meaning was. Copland (1957) ascertains that while music has meaning, that meaning which the music has for the listener cannot be expressed in words. The meaning is in the music itself. This echoes back to Berg's (1992) quote in "Aesthetics" of this research paper.

Teachers endorsed the use of children's piano literature in their interviews:

> You could have picked something else, the Mozart "Fantasia", a more advanced piece and they wouldn't have related to it well, because those are more complex. The form was much more identifiable. It related to their age

basically. (Mrs. Painter).

It was intended for use with children in the beginning in the composer's mind, and so I think there's something innate that kids relate to, especially to the Kabalevsky. (Mrs. Painter).

In lots of ways, I was surprised that they intrinsically understood the form without seeing a score, without seeing anything. (Mrs. MaKay).

In their interviews the eight selected students indicated these reasons for liking a particular selection of the music:

1. "I liked 'The Clown' because it was fast." (Barrie).
2. "I liked the 'Play', because the way the music goes, you could make a play out of it." (John).
3. "I liked 'The Clown' and the 'Play'. Sometimes I like fast music and both of them were like that, cause in the middle of the 'Play', it got faster." (Anne).
4. "I liked 'The Clown' because how the music was." (Pattie)
5. "I really liked 'The Clown'. I like when we get to do the actions in our minds." (Todd).
6. "It was the part that went 'daaa, daaa, da da da' (sings the B section the 'Musette'). I really liked that one because it's soft and then gets louder." (Bruce).
7. "I liked 'The Clown' and the last one and I liked

the that first one, the instruments and the movement." (Sara).

8. "I liked the 'Musette'. I just liked listening to it." (Rachel).

REPEATED MUSIC LISTENINGS

Many music listening programs use repeated listenings to a particular selection of music as one of the essential elements. Nondirected listening, directed listening, and guided-line listening, which are discussed in Approaches to Music Listening in this paper, use repeated listenings extensively. The nondirected listening program uses repeated listenings exclusively as its methodology. Bradley (1971), Hargreaves (1984) and Russel (1966) concluded in their studies that repetition has a direct influence on the level of liking for and positive response to the music being listening to.

In this study, students not only heard the piano music complete in a performance several times, but they were also able to listen to it in small sections, sometimes only one measure or one phrase. This enabled students very quickly to determine the form purely on an auditory basis. The "Repeated Listening Chart" outlines the number of times each piece was performed in whole and in part. Although students listened to the music in the listening lessons many times, they strongly indicated a desire to hear the music again. In the last

lesson at School A, the teacher played four measures from each piece which the students identified. They were "The Clown" - section B, "Allegro" - section A, "Play" - last four measures. At School B students heard one of their classmates perform "The Clown".

REPEATED LISTENING CHART

School A

	Complete performance		Section(s) played
	Mozart's "Allegro"		
Lesson 1:	1	.....	none
Lesson 2:	2	.....	A-A'
Lesson 3:	2	.....	A-A'
Lesson 4:	2	.....	none
Lesson 5:	1	.....	A, A, A, B
	total 8		total 6
	Kabalevsky's "The Clown"		
Lesson 1:	2	.....	none
Lesson 2:	5	.....	A-B, A-B, A-B-C-D, A-coda
Lesson 3:	1	.....	A, B, A-B, A-B, A-B, C, C, A-B-C, A-B-C
Lesson 4:	4	.....	A-B, A-B, A-B, C, A, A-B-C, D, D, D, D, coda, last 3 chords - twice, coda, coda
	total 12		total 28
	Bartok's "Play"		
Lesson 1:	2	.....	none
Lesson 2:	3	.....	A, A, 8 bars of B - 3 times, last 6 bars of B, A, A, first 8 bars of A - 3 times, A, A, A
Lesson 3:	7	.....	none
Lesson 4:	7	.....	none
	total 19		total 14

REPEATED LISTENING CHART

School B

	Complete performance	section(s) played
	Mozart's "Allegro"	
Lesson 1:	1	A, A-A
Lesson 2:	3	A-A'
Lesson 3:	2	A-A', A-A', last 4 bars of A & A'
Lesson 4:	2	none
	total 8	total 6
	Kabalevsky's "The Clown"	
Lesson 1:	2	A-B, A-B-C-D
Lesson 2:	1	A, B, C, D, D, A, coda, coda, D, C, B, coda, A-B-C-D, A-coda
Lesson 3:	none	left hand of A, left hand of B, left hand of C, left hand of C, C, C, D, A-B-C-D-A
Lesson 4:	3	A-coda, A-coda, left hand of coda, left hand of coda, left hand of coda, D, D, left hand of D, left hand of D
Lesson 5:	2	left hand of D, right hand of D, left hand of D, D, D, left hand of D, D
	total 10	total 43
	Bach's "Musette"	
Lesson 1:	2 (piano)	none
Lesson 2:	1 (piano)	A, A, B
	1 (tape - all)*	
	1 (tape)	
Lesson 3:	2 (tape)	A, A, A-A, A-A, B
	1 (piano)	
Lesson 4:	1 (piano)	2 (tape A-A-B-A) A-A (tape), A-A, A-A, A-A, B, B,B
	total 9	total 17

* on the tape, "Musette" was presented three times at fast tempi.

STUDENTS' AND TEACHERS' PERCEPTIONS OF THE LIVE PERFORMNACES

In the listening lessons, the students really seemed to enjoy hearing the live performances. For the most part they listened very attentively. Since students were usually sitting either in chairs (School A) or on benches (School B) for the first few performances, most students stretched their necks and backs in an attempt to watch the performer. Their eyes were focused on the performer's hands. Their faces depicted focused fascination. At the end of the performances, there were silent pauses of varying length, followed by sighs, exclamations and sometimes applause. This could be described as the relief of tension and response that occurs in a live performance experience.

Of the eight selected students, four of them had not heard the piano as a solo instrument prior to the study. They had only heard the piano as an accompanying instrument in other musical activities. Two of the students thought they might have heard some solo piano music before, but they were all rather unsure of where and under what circumstances. Two of them had heard piano solos before. None of them was very familiar with the kind of piano literature that they experienced in the listening lessons.

All of the eight students were very positive about listening to their teachers perform on the piano. They all

said they would like to hear more of these kinds of piano pieces in music class. The four students at School A, who only heard the music presented live, all felt that the live performance was a superior way to experience the music.

The four students at School B really enjoyed the live piano performances and heard a recording of the Bach "Musette" as well. This recording was not a serious, stylistic piano performance. It was a comical depiction of the music performed by Yo-Yo Ma playing the left hand part on the cello, and Bobby McFerrin singing the right hand part (1992). The tempo was very fast. The students enjoyed the recording and many laughed and giggled. The teacher and researcher laughed, too. It was entertaining. Of this, the students said they enjoyed listening to the tape, but three of them felt the live performance was better for listening and/or doing the activities. One student thought the live performance and the recording were both okay.

Both teachers felt that the live performance was well received by their students. They felt that it was important for the students to experience music performed live. One teacher said that her anxiety over performing was caused by the researcher being present, not the students.

Mrs. McKay expressed some inner conflict about being the teacher and the performer simultaneously. She felt it was difficult to direct the students and observe their responses while she was performing. She suggested that while she felt

the live performance should be done, that "it would be useful to have a tape for a back-up for the activities." Rachel, one of the students, sensed that the teacher might have had some difficulties performing because the teacher, "has to stand up and be there watching us, and she can't really concentrate on the music."

Mrs. Painter expressed some concerns during the lessons about being able to monitor student behaviour during the performance. In this class, there were some students who required management attention. She was upset with the students' behaviour in the first lesson on the Kabalevsky. The students had heard the piece once, and had discussed its character somewhat. For the second performance, the teacher had asked the students to imagine a clown, and some of the students took this quite literally. As they sat on the benches their faces and body gestures were very clown-like. The students enjoyed it greatly, but the teacher found that it distracted her as she tried to perform. This was the only incident of this nature during the study.

When Mrs. Painter used the recording of "Musette", she encountered some technical difficulties with the tape machine. She had prepared the students to listen carefully, and then turned on the tape to find it was in the wrong place. She muttered to herself and the researcher as she looked for the right stop in the tape. The students lost their focus and chattered until the tape started. Another time, the teacher

commented as she rewound the tape "I get to buy a new stereo with numbers on it. The most frustrating thing is here, you never know where the tape is."

This illustrates three points;

1. While the teacher was rewinding and fast-forwarding the tape to the right spot, the focus of the students was lost. The teacher had to regain their attention each time. Similar concerns were voiced in the Schafer study (1988). The teacher did not make an issue out of this, but it was an inconvenience that she had to work with.
2. Schools tend not to have the best and most up-to-date equipment as Bessom (1969); Education Department of Victoria, (1984); G, Newman (1979); and Sims (1990) stated.
3. Teachers felt it would not be possible to do the repeated listenings to the sections of the music and compare the various phrases as occurred in the study if only a recording was used. It would be an exercise in frustration to locate repeated playings of such short sections, or playings of sections from different parts of the music. However, it was the playing and students' listening to those short sections that made it possible for them to analyze the music as easily as they did.

The following excerpts from a Mozart lesson at School A and

a Kabalevsky lesson at School B illustrate this point:

Teacher (T) Student (S) Students (SS)

(see Appendix B for analyses of music)

Mozart's "Allegro": Lesson excerpt, School A

- teacher and students are analyzing "Allegro" and discussing the first and last sections, while looking at the large listening chart.

John I said it was A A B A B A.

S They look the same.

John It looks upside down.

T John made an interesting point. If it's different, should we have called it A?

S Yeah.

T What do you think? I mean how different is it?

S We could call it C.

T Well, I wonder. I'm going to play the first one, and then the second one and you tell me what you think. Here's the first one.

T plays first section A.

T That was the first one. Here's the second one.

T plays the last section A.

T What do you think?

S We should call it C?

T Hmmm. I guess we could, but I think it's almost the same.

S Yeah it is.

T I think it would be confusing to call it C when it sounds so much like A. If you weren't such discriminating listeners! (spoken emphatically)

SS chuckles.

T You might have thought it was exactly the same.

Kabalevsky's "The Clown": Lesson excerpt, School B

- Students have analyzed the form to be A B C D A and are trying to figure out what the last 4 bars of the piece are.

T And here's the last one.

T plays last 4 bars.

S Ummm. I think it's E.

T An E. How many people think it's E?

SS some hands up.

T How many people think it's something else?

SS less hands up.

T What do you think?

S The same as the first one.

T Okay, I'll play it again.

T plays last 4 bars.

S D. I think because it sort of sounds like it.

T Like D? Here's D.

T plays D.

T Does that sound like D?

S It's C!

T Here's C.

T plays C.

T Here's B.

T plays B.

T Here's the last one.

T plays last 4 bars.

S It's B.

T Sounds like B a little bit, but something happens.

S The very end goes 'do-do-do'

S At the very end it sounds higher.

T Right, it changes a little bit. So we can call that,

S B variation!

T Or we could call it a coda.

These excerpts illustrate how the live piano performances facilitated the students understanding of the form. The teachers could easily play whatever section of the piece they wished. The students' attention was never lost. In fact it seemed to promote the students' concentration and focus on the listening.

IMPRESSIONS OF GRADE THREE STUDENTS' PARTICIPATION IN THE LISTENING LESSONS

Both grade three classes approached the listening lessons with an open positive attitude. Students exhibited many physical signs of attentiveness and interest (Neill, 1991).

Before they heard any of the piano selections, they were given background information on the composers. With Bach, Mozart, and Bartok, there were pictures of the composers, and in Mozart's case, the students heard a story of his early years. This helped students prepare for the music listening. "Reading the book [Mozart book] really helped, and giving the background, and then actually hearing the piece on the piano. I think that really caught their interest." (Mrs. Painter).

In all instances when the music was performed, the students were listening with a purpose, such as:

1. listening for the mood or character.
2. comparing sections for similarities and differences.
3. comparing phrases for similarities and differences.
4. counting the number of beats in a particular section.
5. coordinating their instrumental playing with the piano performance.
6. thinking of movement ideas to reflect the music.
7. developing movement plans to reflect the music.
8. coordinating their movement ideas with the piano performance.
9. reading a melodic contour map.
10. reading the actual musical score.
11. listening for a particular rhythmic element.

Overall, students actively participated in all of these tasks. They were attentive, interested and enthused.

As the students entered the music room, they greeted the researcher with great smiles, particularly as the study progressed. They readily expressed their appreciation for the opportunity to participate in the listening lessons. As the teachers said, "They really enjoyed it." (Mrs. Painter). "They liked it a lot." (Mrs. McKay).

EIGHT SELECTED STUDENTS' PARTICIPATION IN THE STUDY

The eight selected students were very cooperative both during the listening lessons and the interviews. They listened carefully to their teacher and readily followed instructions. The students were comfortable with the researcher and exchanged many big smiles, waves, greetings, and some chit-chat during the listening lessons.

In the interviews, they all said that there wasn't any music that they did not like. They liked them all. Their choices for a favourite piece of piano music were Kabalevsky's "The Clown", Bartok's "Play", or Bach's "Musette". None of the students chose Mozart's "Allegro" as their favourite piece, but one student indicated that she liked them all about the same. However, all of the students enthusiastically participated in the Mozart listening lessons and expressed deep pride at their reading accomplishments, particularly those students who followed the piano score. The students

were eager to keep the listening maps. One student revealed that he still had the listening map and had tried to play it at home on the piano.

Perhaps a contributing reason for the students not choosing Mozart's "Allegro" as their favourite piece could be that it was the first piece studied in both schools, and up to seven weeks had passed between those lessons and the interview. Since it was the first piece, the teachers were finding their way in the study. By the time they got to the Kabalevsky, both they and their students were more comfortable and relaxed with the study. In reviewing the Repeated Listening Charts, students did not listen to "Allegro" as many times as they did the other pieces.

Their enjoyment of "The Clown", "Play", "Musette" and "Allegro", was obvious in their faces as they related their comments about the music. They particularly enjoyed the instrument playing and the movement activities.

Seven of these students felt that this would be a good music listening approach for other students as well. One student felt it might not work with "SOME (word emphasized) of them, because they might have a different attitude.". Five students felt it would be good for all ages. One thought it would be better with older students, and one with younger students. All thought it was just fine for grade three.

Overall, the eight selected students participated to a high degree in all aspects of the study. They enjoyed the

classes and were interested in the activities. They focused well during the performances and demonstrated keen attention during the analysis of the music. They never appeared to be really bored or disinterested and were always on task.

TEACHERS' IMPRESSIONS OF THE STUDENTS' RESPONSE TO THE LISTENING EXPERIENCE

Teachers were extremely positive about their students' response to the music listening experience. "They really enjoyed it. They liked the whole thing....I thought that the whole program was enjoyable. They enjoyed it a lot....The activities were quite successful." (Mrs. McKay).

> Mozart, reading the book really helped. I think that really caught their interest....They loved the Kabalevsky....I though it was good for them....I would definitely use this program with other students....I thought they looked forward to it and they were excited and they liked it a lot....You could see the look on their faces when they were doing the last one ["Musette"] and the counting and the singing of it. And to say, 'Can we hear it again?' It's like, 'Yes.'. (Mrs. Painter).

Both teachers felt very strongly that one of the key elements for this music listening approach's success was student involvement. The students actively participated in each lesson. There were well defined objectives that were

very clear to students and well within their capabilities. While the tasks that the students performed often required their full attention, they did so willingly and enthusiastically. From this involvement they learned the music very thoroughly. Often, students could be heard singing along with the music softly during the performances or during a break in the classroom activity.

Teachers were pleased at the way in which this approach to music listening had encompassed all of the students in their classes. They believed that the students gained a good understanding of the music although that understanding was at differing levels. Even the Special Education student who required a full-time aide was able to express an understanding of the music very well in the movement activity. Mrs. Painter believed that it had changed the negative attitudes of some students towards art music, to viewing it as being acceptable and "okay".

Teachers felt that the students responded positively to the live performances of the music. They believed this to be an important element in this approach to music listening since students do not experience live performances of art music frequently. They felt that students were challenged within their capabilities in the analysis tasks, and that they really enjoyed the activities. They believed that students related particularly well to the children's piano literature, and that this music has potential for pedagogical use in the elementary

music class. Not only can it serve many areas of the curriculum in music literacy development, but it offers much scope for appreciation of music history, and individual aesthetic development.

Overall, teachers felt that the students were enthusiastic and "really enjoyed it" (Mrs. McKay) and that this approach to music listening is worthy of more development and refinement.

TEACHERS' PARTICIPATION IN THE STUDY

From the outset the teachers displayed a very positive attitude towards the study. They volunteered their participation some three to four months before the listening lessons were ready to begin and confirmed their willingness to be involved at various times in this period. Although they had the option to withdraw from the study at any time, neither of them did so. Instead, they committed themselves to the preparation and presentation of quality lessons until the completion of the study.

It was the good fortune of the researcher to be able to conduct this study with two well qualified, experienced elementary music teachers. They freely contributed their teaching wisdom to the lessons. Teachers "hold a complex, practically oriented set of understandings which they use actively to shape and direct the work of teaching." (Elbaz,

1983, p. 3).

From the beginning, the teachers displayed a positive attitude towards the music. This positive attitude and enthusiasm were conveyed to the students through emphasized body gestures and voice intonation and inflections that would not normally be present in ordinary conversation (Neill, 1991). The gestures "parallel and supplement verbal output" (Neill, 1991, p. 79) while conveying to the listener the meaning that they are expressing, and give the listener clues for the intended response.

Their positive attitude and good mood translated into a positive classroom atmosphere, and a positive learning environment. Stewart (1993) believes,

> The teacher sets the tone for the class...To create an environment that brings out people's best learning potential, a teacher must be in a composed state of mind, a good mood. This point is essential...in positive states of mind a teacher is in the mood to teach and to create a classroom atmosphere in which students are ready to learn. (p. 13).

This positive classroom atmosphere prevailed throughout the listening lessons. Such a classroom atmosphere lends itself to teachable moments.

There were many, many teachable moments in the listening lessons. Stewart (1993) maintains, "Teachable moments are powerful and memorable" (p. 1) "incredible power, genius and

magic is released. People listen with hearing that goes beyond words and see with vision that goes beyond sight" (p. 2). "In teachable moments, connected to our bigger mind and larger self, we are open like we were at first" (p. 1).

The teachers were very effective in enabling the students to make discoveries about the music. Their personal interest in the composers and their music, combined with their teaching strategies promoted their students' interest in the music. Students responded very enthusiastically in this process and gained great pride in their accomplishments. This concurred with Hedden (1990).

In many ways, a contributing factor to the success of the listening lessons was due to the effective teaching, i.e. the manner in which the music listening material was presented to the students and the manner in which the teachers conducted themselves throughout the performances, music analyses and activities. Since these two teachers approached these lessons this way, it could be inferred that they were convinced that presenting children's piano literature in a live performance to their students was a valuable experience for their students. "I think they enjoyed it because I think that they sensed that I thought it was worthwhile" (Mrs. Painter). "For my purposes, it served to teach the curriculum." (Mrs. McKay). "Sometimes you do these new things and you kind of wished you hadn't. But I didn't feel that way about this [the study]. Not at all. I looked forward to it actually." (Mrs. Painter).

The outcomes of their teaching produced a very positive learning experience for their students.

"In positive states the human mind does what it does best - the magnificent, mysterious, magical work of learning, and the results are excellence."(Stewart, 1993, p. 26).

TEACHERS' VIEWS ON MUSIC LISTENING

Music listening was perhaps the area of the music curriculum that the teachers had dealt with the least. While they believed that listening to quality art music was important, it tended not to be as prominent as other music curriculum areas in their daily lessons. They wished they had done more and wanted to do more. "That's the one thing I've always wanted to do was incorporate more listening. But there's a lot of work to do." (Mrs. Painter).

Both teachers felt pressed to deliver a well-rounded quality music program to their students within the school's timetable for music period. To utilize this time to its best, it was necessary to emphasize the parts of the curriculum that they believed to be most important for their students and the school, and the parts that they felt comfortable with. "It's choir and recorder club, and concerts that are a more visible part of your program than listening." (Mrs. Painter).

The teachers felt that a great deal of preparatory work needs to be done to present good quality listening lessons to

their students. "I'd probably go to the Public Library. You'd have to pick out your pieces that you want to do. Find out backgrounds, and books and posters as much as you could, and then start establishing activities." (Mrs. Painter). Most repertoire other than children's piano listerature would also require selecting recordings as well. The time to do this kind of research, was rarely available. "You have all these grand intentions, but never get it done." (Mrs. Painter). "I guess I would like to do more of that, but, hmmm, just too many things to teach." (Mrs. McKay). While both teachers felt they were able to do this kind of research, other teaching demands took priority.

The teachers both expressed a desire for more information on listening programs. They felt a bit at a loss as to what was available and how to access the information. Both teachers strongly emphasized the need for more information on listening and "how to" lessons, similar to those that were carried out in the study. In some ways, these concerns seem to reflect the kinds of listening information found in many of the elementary music education books that were reviewed in Approaches to Music Listening of this research paper.

Mrs. Painter mentioned that she really did not feel as secure in presenting listening lessons to her students as she did with other areas of the curriculum. Here, the pedagogical process was not as clear to her as it was in other areas of music pedagogy, where it was very clear. She did not require

a list of listening material. What she needed was "how to" present the listening material, i.e. "how to take a piece and the possibilities for it" (Mrs. Painter). She believed that, in some ways, this related to aspects of teacher training and music education workshops, where listening tends not to be frequently focused on. She felt her participation in the study had given her some direction and initiative, which she had hoped for in the beginning.

Mrs. McKay felt that since there are so many musical requirements which must be covered by the music teacher, listening lessons need to incorporate other aspects of the music curriculum as well such as reading, movement, and instrument playing. In this way, the listening lessons reinforce other learnings, musical and otherwise. This meant that listening repetoire would need to be very carefully selected to include other pedagogical focuses. This music selection process would be a very time consuming, but worthwhile task.

Mrs. Painter realized that many students are not exposed to art music outside the school, and do not continue to study music beyond elementary school. This makes the exposure of elementary students to quality art music in their classes even more essential, since many students would not be exposed to it otherwise.

CHAPTER 7

OVERVIEW, FINDINGS, CONCLUSIONS AND IMPLICATIONS OF LIVE PERFORMANCES OF CHILDREN'S PIANO LITERATURE IN THE ELEMENTARY SCHOOL

OVERVIEW OF THE STUDY

The research study was on the whole a positive experience for all those involved - the teachers, the students and the researcher. From the students' perspective, the music and the activities left a very positive impression with them. Both teachers concurred with this.

The teachers were also very positive, and felt that the listening lessons had been a very good experience for their students. They felt extremely comfortable with the teaching. They did not feel quite as comfortable with the performing. While they saw value in the live performance, and felt confident performing only for their students, they had some difficulties with performing and teaching at the same time. When they were performing, they were not able to see what their students were doing, and to direct their activities. They found that they were not able to perform as well if they were concerned about their students being on task and behaving during the performances.

The teachers found real value in exposing their students to the live performances that were an integral part of the

study. They believed that their students related very well to the children's piano literaure.

Both teachers felt that music listening resources and materials are not as available to music teachers as are many other music education resources. They expressed a need for accessiblity to the kinds of materials and information that they used in the listening lessons.

FINDINGS OF THE STUDY

REPEATED LISTENINGS

Students heard each composition completely several times and smaller sections of each composition many more times (see Repeated Listening Charts). After all of these repeated listenings, students expressed a great deal of enjoyment of and liking for the music. They did not tire of it, and instead requested additional listenings to this music. This suggests that repeated listenings to a musical selection may bring about a liking for that music, and the subsequent listenings become a pleasant experience for the listener.

This finding coincides with those conclusions of Bradley (1971), Choksy (1991), Hargreaves (1984), Russel (1966), and Taylor (1988) who believe that repeated listenings of a particular selection of music has a direct affect on one's level of liking of that music, and a positive response to it.

LIVE PERFORMANCES

The live performances were very well received by the students. They had not seen or heard their teacher perform in this manner before. Students watched with great interest and listened carefully. Six of the eight selected students had only experienced live performances of western art music through a school arranged field trip to the symphony, meaning that they had probably heard this art music live on one or two occasions. The teachers in this study felt the live performances provided valuable experiences for their students. As well, Anderson & Lawrence (1991), Brauss (1992), Choksy (1991), Forria (1988/1985), and Herboly-Koscar (1984) maintain that listening to a live performance leads to a more complete musical experience.

It would then appear that introducing live performances of western art music into the elementary music classroom would be extremely beneficial. This provides students with more exposure to this music than reported by these students. The use of children's piano literature in the elementary music class could very possibly fill this gap.

CHILDREN'S PIANO LITERATURE

Students responded positively to the music that they heard. The eight selected students reported that they liked all the pieces and they felt they understood them. The music made sense to them. The teachers believed that the subjective

complexity of the music was at an appropriate level for the students. The technical level of the music ensured that the music was easily performed by the teacher.

Children's piano literature has many advantages.

1. It is written for children, meaning that the musical message was easily identified by them. It is their music.
2. It is possible that a student in the class could be able to perform these pieces. In School B, a student performed Kabalevsky's "The Clown". This performance was very well received by her classmates. This student also was learning Bach's "Musette" and planned to perform it for the class after the listening lessons were completed.
3. The performance times are short, the longest piece being one minute and 15 seconds in duration. Students were able to attend to the entire performance due to its brief length.
4. The piano score is only one page which enabled students to hold the music in their hands and read the score during a performance.
5. The technical level of the music makes it accessible to many music teachers for performance purposes.
6. Teachers can play whatever portion of the piece they wished, be it one measure or an entire section,

and play various sections of the piece back to back. There were no apparent disadvantages concerning the use of children's piano literature in this study.

SCORE READING

The focus of the activity with Mozart's "Allegro" was that of modified score reading. Students in School A were presented with the score in three stages, and in School B in two stages. Stages 1 and 2 in both schools were the same. In stage 1, the students first saw a musical map of the score (see Appendix C) on a large chart. They read this while listening to a performance. Then each student was given his/her own individual map in stage 2. This map was the same as the large chart, only on standard 8 x 11 paper (see Appendix C). Students followed the music with their finger very successfully, while the teacher performed. They were immensely proud of their music reading accomplishments.

Students at School A went one step farther. They went from the listening map to the actual piano score, which was also one page. Each student read the piano score and followed it with his/her finger, while the music was performed. The students accomplished this very ably. The students had learned enough about the form, the melody line, and musical symbols (such as the repeat signs) that they were quite prepared to look at the whole score and make sense of it. Their pride in their success at this task was obvious. They

had read real music. Students' positive self esteem received an enormous boost.

PROBLEMS WITH RECORDED MUSIC

The only recorded music (a cassette tape) used in this study was in school B during the listening lessons of Bach's "Musette". The teacher had some difficulties with the mechanics of using the tape. The tape machine at the school did not have numbers on it which meant that each time the teacher used the tape, she had to rewind, and fast forward it until she found a spot close to where she wanted the tape to begin. Every time she did this, the students became distracted and chattered amongst themselves. When the tape was ready to be played again, the teacher had to regain the attention of the students, and refocus their attention to the listening. This reflects the statements of Bessom (1969), Education Department of Victoria (1984), G, Newman (1979), and Sims (1990) which indicate that schools do not always have the best stereo equipment in the music class room.

With this in mind, it would be extremely difficult to do the repeated listenings that occurred in this study, especially those listenings of the shorter sections within the music, using only recorded music.

AESTHETICS

As indicated in Chapter 2, one of the primary purposes of

a music program is to provide the students with aesthetic experiences. While it is not possible to analyze these events scientifically, observations and impressions of feelings would lead to the conclusion that students had many aesthetic experiences.

Teachers believed that the music made some level of contact with every student, even those who were Special Education students or required learning assistance. For those students who displayed a somewhat negative towards western art music in the past, the listening lessons led them to believe that this music was acceptable. A change to a more positive attitude to the music was noted. Aesthetic experiences seemed to occur at the conclusion of the listening lessons with each particular piece. These can be described as:

1. Mozart's "Allegro"

   - smiles, looks of joy, exclamations, teacher excitement, and teacher praise, which could be interpreted as feelings of pride and a sense of accomplishment.

2. Kabalevsky's "The Clown"

   - joy and happiness, singing the melody, jumping with excitement, teacher praising students' accomplishments, spontaneous applause, focused concentration and teacher smiles which could be interpreted and feelings of accomplishment.

3. Bartok's "Play"

   - student smiles, exclamations of happiness, cheers, teacher smiles and compliments, and spontaneous applause which could be interpreted as feelings of enjoyment.

4. Bach's "Musette"

   - smiles and exclamations, teacher excitement, student intensity, spontaneous applause, and jumping with glee which could be interpreted as feelings of accomplishment, a sense of fulfilment,

MEMORY OF PITCH/KEYS

While the study did not focus on the memory of specific pitches or of particular keys, there were some interesting discoveries in this area. All of the listening lessons were recorded on audio tape, so these findings were easily verified. Obvious pitch memory occurred on two occasions, once with a teacher and once with the students.

In the third lesson on Bartok's "Play", Mrs. McKay and students were discussing the plans for their movement activities which they were about to begin with the music. The teacher had not performed "Play" at this point in the lesson and had not played the piece that day. As she demonstrated some movement ideas, she sang the melody of the music. She spontaneously sang this melody in C major, the key that the music was written in, and the key that it had been performed

in. The teacher had not consciously attempted to sing in the key of C. When she remembered the music, she remembered it in the key she had heard it in automatically.

In the third lesson on Bach's "Musette", students were divided into four groups and were assigned the task of developing movement to reflect the music. They had heard the Bach "Musette" at the beginning of the class. Students were very busy, and the classroom abounded with the sounds of students intensely working. There was much chatter. Initially, students could be heard counting the beats as they worked on their movement plan. After about seven minutes, spontaneous singing of the melody could be heard, first from one group, and then from another (see Appendix C). All the singing that occurred, of which there was plenty, was in the key of D major, the key that the students had heard the music in. Students remembered the music, including the key in which it was performed.

Perhaps when music as a whole is well studied, repeatedly listened to and understood, the memory of pitch and keys is included in that learning.

CONCLUSIONS BASED ON THE STUDY

Based on the interpretation of data, and the findings of this study, it is reasonable to conclude that the live performance of children's piano literature is a viable

approach to music listening in the elementary school. This approach to music listening has many positive features.

1. Students can experience live performances much more readily and frequently than they do currently in the regular music class. At school, students usually are exposed to live performances of western art music only on a very occasional basis.
2. Students very much enjoyed and easily understood the children's piano literature. The music fell well within the attention span of the students and level of subjective complexity was appropriate for them.
3. Teachers need additional materials, resources and training to assist them in presenting listening materials to students. Teachers felt this was one area of the curriculum where they were less familiar with accessing the necessary resources and information, and were not sure if such materials had even been developed. They both strongly indicated that access to materials such as those they had worked with in the study would be very useful. One teacher indicated that her participation in the study had assisted her in "how to" present listening material to students.
4. Exposure to western art music through live performances of children's piano literature brought

about a positive response to, and notable liking for the music.

5. Students responded positively to listening experiences when they were listening with a purpose and were actively involved in the music. At all times students were very involved in purposeful listening tasks throughout the listening lessons. This caught their interest and maintained their attention.

6. Teachers believed this approach to music listening could be easily modified for all elementary students. They indicated a desire to use this approach with other students.

The single area of the study where teachers had a concern was in separating the teaching role and the performing role. These two roles were at times in conflict. Mrs. McKay felt that this conflict could be largely eliminated if the teacher had access to a recording to use only as a back-up during some of the activities. Both teachers felt that the live performance should definitely be included as a central feature in this approach to music listening.

IMPLICATIONS FOR MUSIC LISTENING

From the Review of Related Literature, it would appear that live performances of children's piano literature have not

been widely studied in North America, if at all. Although the interviewed students were not randomly selected, all students in each class fully participated in the study. Observations and documentation of all the students in each class in the listening lessons would seem to support the findings and conclusions of this study. From the results of this study, it would seem plausible that such an approach to music listening may be successful in elementary schools.

Since students responded so positively to the live performances, it may be reasonable to seek more exposure to live performances for elementary students. Also, since the children's piano literature was at their subjective complexity level, this would support the use of this material with elementary students. The combination of these two elements would imply that live performances of children's piano literature is, indeed, a successful approach to music listening for elementary students.

As noted in Chapter 2, Approaches to Music Listening, there are many excellent listening programs currently in use by elementary music teachers. It would appear that a program which features live performances of children's piano literature could be included as another means for teachers to expose their students to quality art music.

AREAS OF FUTURE RESEARCH

In this study, while some areas of research seemed to yield obvious conclusions, other areas of inquiry were uncovered. Future inquiries could include:

1. a study of live performances of children's piano literature which covered a broader range of students, for example, from kindergarten to grade six, and for students of varying backgrounds, capabilities and or disabilities.
2. a study of student preferences based on their exposure to live performances.
3. a study of the memory of pitch, which could focus on the memory of complete musical statements.
4. a study of how teachers deliver a well rounded music program which includes music listening to their students within the given parameters of the elementary school.
5. a study which focuses on the locating and development of listening resources and materials for elementary music teachers.
6. a study which focuses on teaching strategies for music listening lessons.

REFLECTIONS OF THE RESEARCHER

In a reflection on this research study, the most powerful impression is that of the students during the listening lessons. To see the students cheer and boast of their reading accomplishments with Mozart's "Allegro", to see them strive intensely to perform on the Orff instruments with Kabalevsky's "The Clown", to see them immersed in Bartok's "Play" with their own fantasies, to see them dance with glee, and to hear them sing Bach's "Musette", can only be described as a marvellous experience. They were at one with the music. It was their moment, their aesthetic experience.

To be a part of those kinds of students' experiences, was, perhaps, the most gratifying of all the research endeavours. It was for the students an aesthetic experience with the music. For the researcher, that was the richest finding of all.

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APPENDIX A

Biographies of Composers Prepared for the Listening Lessons

J. S. Bach

W. A. Mozart

D. Kabalevsky

B. Bartok

JOHANN SEBASTIAN BACH 1685 - 1750

Bach was born in Eisenbach, Germany in March 1685, over 300 years ago. Many of his ancestors as well as his family worked as musicians in churches. His father taught him to play the violin. His parents both died by the time he was age 10, so he was sent to live with an older brother, Johann Christoph, who was a church organist. It was here that Bach learned to play the organ and harpsichord from his brother. His enthusiasm for learning music annoyed his brother who did not have time for the boy. At night Bach would sneak music manuscripts out of the music cabinet and copy them by moonlight.

Bach became a very skilled player of the organ and other keyboard instruments of the time. The piano had not yet been invented. At age 18, he obtained his first job as a church organist. At that time, music was not as available as it is today, so church musicians composed new music or revised their old compositions for every Sunday. As well he directed the choir and organized the musical activities of the church. After one year, he assumed the position of court organist and chamber musician for the Duke of Weimar. After nine years , he had a disagreement with the Duke and accepted a position with the Duke of Kothen, in 1717. He produced many of his great keyboard works. At age 38, he obtained his most

important posting, as Cantor of St. Thomas in Leipzig. Here he served as choirmaster, music director, composer, and organist. He also taught several musicians in the area. It was here that he composed "Notebook for Anna Magdalena Bach" in 1725. Anna Magdalena was his wife. This notebook, which is made up of many pieces for young students, was intended for Bach's own children. "Musette" is one of these compositions.

In 1748 at age 63, Bach began working on his last large composition, "Art of the Fugue". His eyesight was failing. He had 2 operations which left him virtually blind and very weak. Bach died in July 1750 at age 65.

Bach never travelled outside Germany during his life time. His music was almost unknown outside of those areas where he lived. None of his music was published during his lifetime. Some 40 years after his death, his music was noticed by Mozart and then by Schumann and Mendelssohn, who organized the Bach Society. It wasn't until 150 years after Bach's death that all of his known works were published. This totals over 900 works. Bach's music is studied and enjoyed by all music students as well as many others. He may well have been the greatest composer of all time.

WOLFGANG AMADEUS MOZART 1756 - 1791

Mozart was born in Salzburg, Austria in 1756. His father was a musician. His older sister, Nannerl was an excellent piano and violin player and singer. Mozart's musical talent was obvious when he was very young. He began composing music when he was only four years old. He was an excellent piano player. He could learn a very difficult piece in only a few minutes. As a young boy, he travelled through Europe with his family, performing many concerts.

When he was an adult, he did not travel as much. He was always composing music. Composing and performing were very easy for him. Although he was often hired to write compositions for other people, he often had difficulty finding steady work.

He was married to Constance Weber and they had two sons. They were poor and often did not have enough money to pay the rent. He died when he was only 35 years old. He was very poor when he died and was buried in a common grave with many others. No one knows where he is buried.

Many people consider Mozart to be one of the greatest musicians that ever lived. In his life time, Mozart composed almost 700 pieces of music. He composed many pieces for the piano, many symphonies, and vocal works. His operas are some of his best loved pieces. One of them has been made into a

story for children called' "Mozart's Magic Fantasy". Mozart composed the piano piece you are listening to when he was six years old.

DMITRI KABALEVSKY 1904 - 1987

Kabalevsky was born in St. Petersburg (later Lenningrad), Russia, in December 1904. While he was growing up, his family moved to Moscow, where he lived for the rest of his life. When he was 18, he began his career as a pianist. He played for silent films, accompanied other musicians and taught piano students. It was during this time that he began composing music for his young piano students.

At age 21, he went to the Moscow Conservatory to study music composition. He later became a professor of music at the Moscow Conservatory. He worked there for most of his life and became very involved in music education. Kabalevsky was instrumental in developing the Soviet school music education program as it now exists. He believed that children should have many opportunities to study and express music, and that music education is essential for every child.

Kabalevsky was very devoted to his country, the Soviet Union, and wrote many patriotic songs. He died in Moscow in May, 1987.

He wrote many piano pieces for children using Russian Folk Song themes. Other piano pieces tell a story or describe something familiar. Piano students enjoy his music, with it's lyrical, singable melodies.

In Russia, he is very famous for his songs and operas.

Outside Russia, he is better known for his piano and orchestral works.

BELA BARTOK 1881 - 1945

Bela Bartok was born in Hungary in 1881. He played the piano when he was very young and began composing at age six. He was an excellent pianist when, at 17, he went to Budapest to study music. He was a pioneer in the study of folk music. He and his friend Zoltan Kodaly visited the small villages and wrote down the songs that the peasants sang. Bartok used many of these folk song melodies in his compositions.

By the time Bartok was 40, he was an internationally famous performer and composer. He was teaching at the Budapest Academy of Music, but would have preferred to be researching folk songs and composing music. Between 1926 and 1939, he composed MIKROCOSMOS for his son Peter, who was learning to play the piano. MIKROCOSMOS is a series of piano pieces starting with beginning piano pieces and progressing to more difficult ones.

In the 1930's, he began to feel uneasy with the rise of the Nazis in Europe. In 1940, when Bartok was 59, he moved from his beloved homeland of Hungary to New York. He did not prosper in the United States. He composed no music during his first 2 years there. He performed few concerts. His health began to decline two years (1942) after his arrival New York. He had to get help from others to pay his medical expenses. After his last public performance in 1943, he was commissioned

to write several pieces. These were not all completed when he died in Sept. 1945 at age 64. After World War 2, his wife moved back to Hungary and continued to perform his piano works. Bartok wrote music for orchestra, and many instruments as well as the piano. Bartok is regarded as one of the greatest composers of this century.

APPENDIX B

The Piano Music and Its Analyses

J. S. Bach - "Musette"

W. A. Mozart - "Allegro"

D. Kabalevsky - "The Clown"

B. Bartok - "Play"

J. S. Bach - "Musette"

Form in performance for lesson 1 and 2: A A B B A

Form in performance for lesson 2, 3 and 4: A A B A B A

section A: bars 1 through 8

section B: bars 9 through 20

(see music on the following page)

The G. Henle Verlag edition was used by the teacher for the performances in the listening lessons (see References).

Bach, J. S. (1947). Musette. Johann Sebastian Bach's Werke. Joh. Seb. Bach's Musikstucke in den Notenbuchern der Anna Magdalena Bach. Ann Arbor, Michigan: Verlag von J. W. Edwards.

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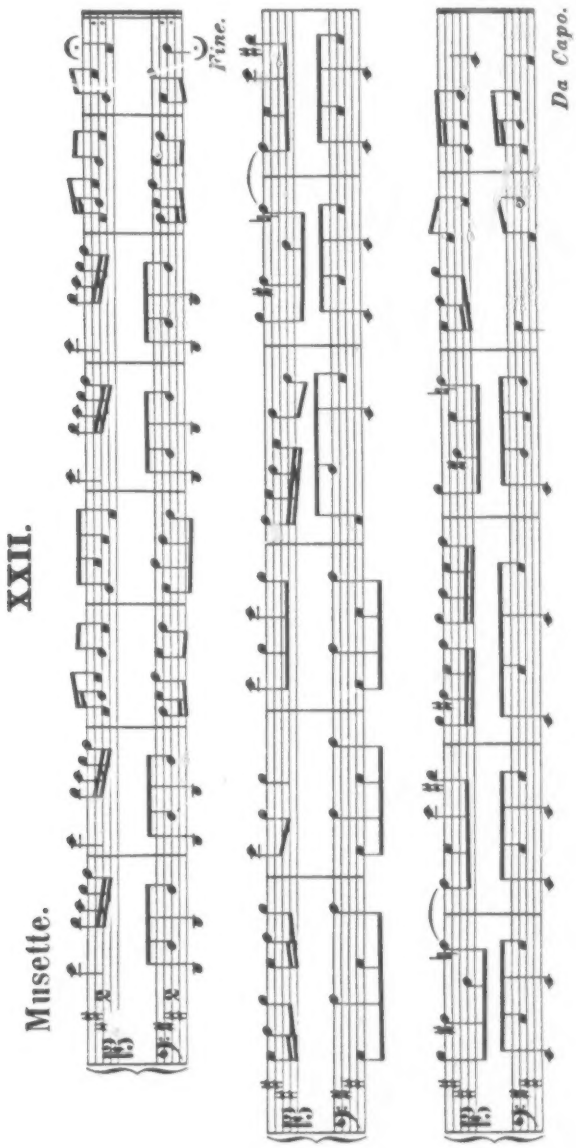

W. A. Mozart - "Allegro"

Form in performance: A A B A′ B A′

section A: bars 1 through 12

section B: bars 13 through 20

section A′: bars 21 through 30

The teachers used used the G. Henle-Verlag edition for the performances in the listening lessons (see References).

Mozart, W. A. (no date). Allegro. Minor Pieces for the Pianoforte. Kalmus Study Scores No. 988. Huntington Station, New York: Edwin F. Kalmus, Publisher of Music.

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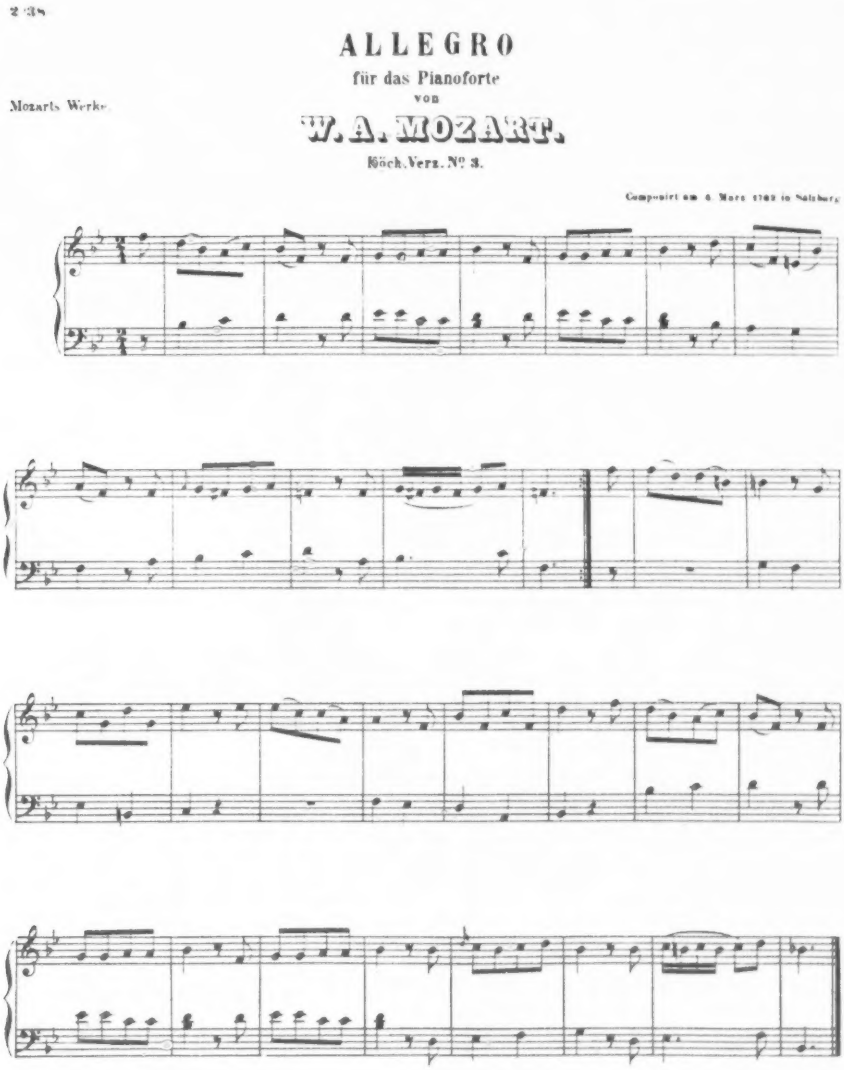

D. Kabalevsky - "The Clown"

Form in performance: A B C D A coda

section A:	bars 1 through 4, and 18 through 21
section B:	bars 5 through 8
section C:	bars 9 through 12
section D:	bars 13 through 17
coda:	bars 22 through 25

The teachers used the MCA Music edition of "The Clown" for the performances in the listening lessons (see References).

"24 Little Pieces. Opus 39" (from "The Clown")
by Dmitri Kabalevsky
(c) Copyright 1964 by MCA MUSIC PUBLISHING INC., A Division of MCA INC., 1755 Broadway, New York, NY 10019
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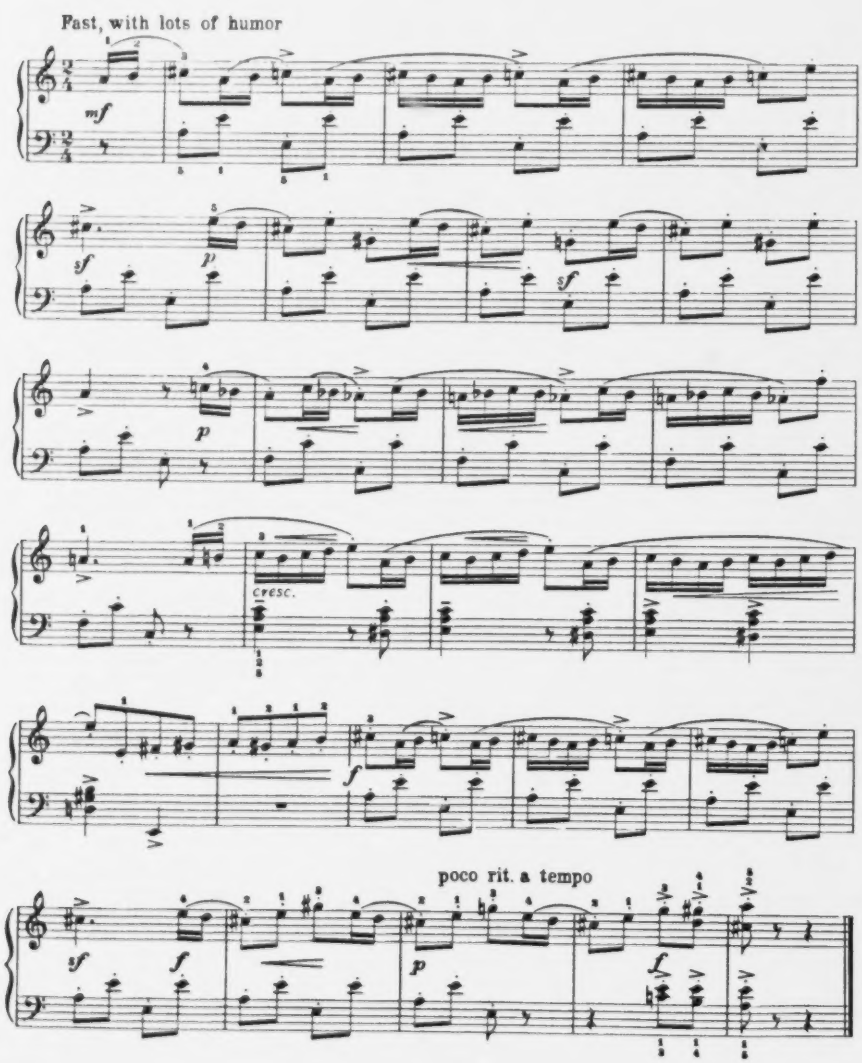


B. Bartok - "Play"

Form in performance: A B A′

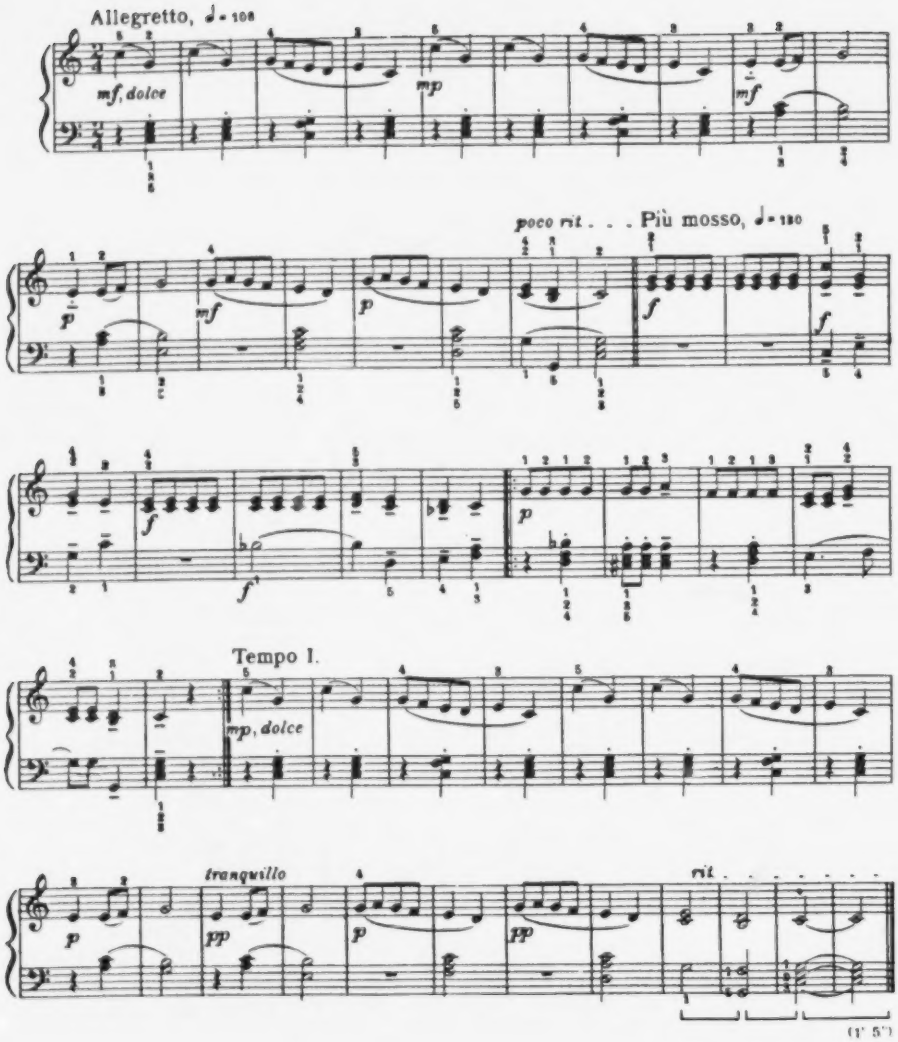
section A: bars 1 through 18

section B: bars 19 through 32

section A′: bars 33 through 52

The teacher used the Boosey & Hawkes edition for the performances in the listening lessons (see References).

5. PLAY



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APPENDIX C

Materials used in the Listening Lessons

Mozart's "Allegro" Listening Map

The "Beat" Chart

Hand Symbols

Student singing and counting of "Musette"

MOZART'S "ALLEGRO" LISTENING MAP

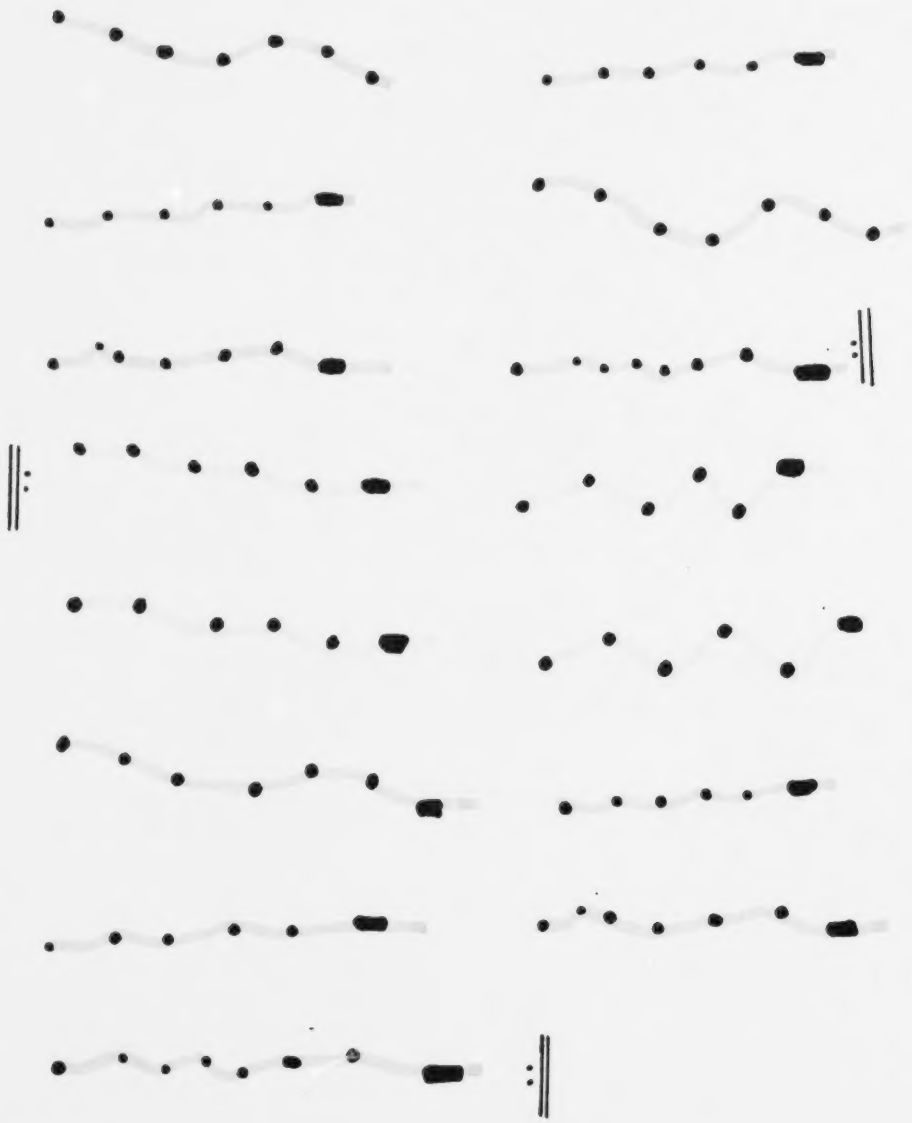
Piano solo

Allegro

W. A. MOZART

K. 3

Student score
E. A. Rodford



THE "BEAT" CHART

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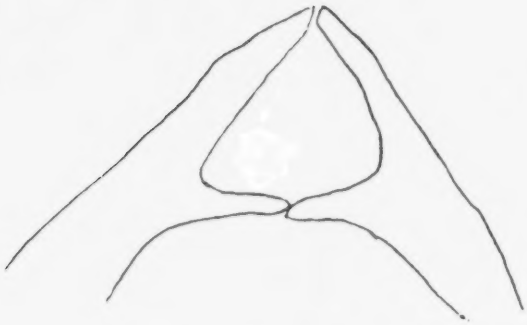
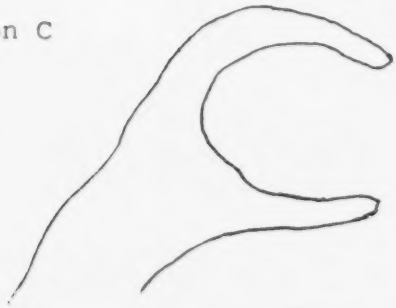
HAND SYMBOLS REPRESENTING SECTIONS OF MUSIC

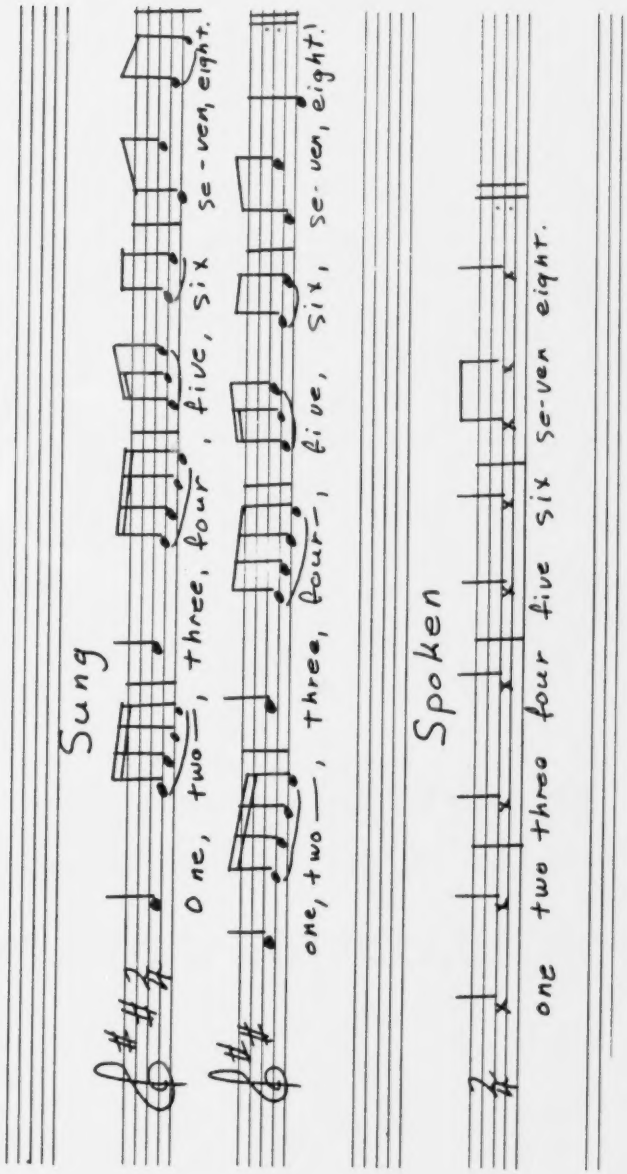
Section A



Section B

Section C



Section D

STUDENT COUNTING AND SINGING OF "MUSETTE"